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september

FASHION

230 The New York Collections at Stores Across the Country
550-568 Vogue's View: People, Places . . . Ideas.
295 China: Emerging Style
591 Point of View: What Stands Out for Fall
592-595 From the New York Collections—The Best of American Style
596-603 A Totally Modern Sense of Dressing . . . at Geoffrey Beene
604-613 A Real Change at Night
614-621 A More Casual Attitude . . . A More Dashing Look!
622-629 A Racier Beat/Jennifer Beals
630-635 Furs Now—Bigger, Bolder, Best!
636-639 A Different Dazzle
660-663 The Best Dressed Leathers
672-675 The Biggest News—The Biggest Coats!
676-683 Sure Things: The Clothes That Work for Day
684-697 Another World . . . of Dressing
698-703 The Easy Favorites
704 Last Word

BEAUTY AND HEALTH

127 Your Well-Being. By Barbara Lang Stern

150 Beauty Now/Cover Look: Changes
152 Beauty Q & A
250 Hair Now: New Options
258, 266 Beauty Gazette. By Shirley Lord and Dorothy Schefer
316 Fitness Now: Strength
347 Health. By Melva Weber
361 Beauty Now: Star Quality
390 Hair Now: Real News
414 Good News about The Pill. By Melva Weber
454 Fitness Now: Healthy Habits
470 Shape-Up Now: Devices
475 Beauty Now: Adult Acne. By Shari Miller
664-671 The New Basics: Primers and Colors
694-697 Skin: New Spa Link. By Karen Anderegg
706-714 HealthStyle: Diet Tips . . . Stress Eating . . . more

PEOPLE ARE TALKING ABOUT

90-115 What's News, What's Coming: Movies, Books, Art . . . more
216 The New Jealousies. By Barbara Lazear Ascher
282 Money. By Lisa Gubernick
314 Between Us. By Lorraine Davis
318 Working At Home—and Loving It. By Francesca Stanfill
364 Happy Birthday, Marsha. By Marsha Norman
392 Women & Cars. By Lillian Borgeson
397 Talking About . . . Art. By Barbara Rose
410 Service with a Smile. By Susan Lee
424 Pleasure Craft: The Place of Poetry in Women's Lives. By Maureen Howard
462 Sex and Your Salary. By Patricia O'Toole
490 Brief Encounters: Significant Books of the Month
493 Of Head Colds and Heartbreaks. By Mary Kay Blakely
640-643 Swell Times: Fall '83
640 "La Cage aux Folles" Harvey Fierstein. By Mary Cantwell
642 Opera Under Glass: Philip Glass
643 Movies' Great Female Hope: Glenn Close
641-644 News: Theater, Movies, Television, Books
644 What's So Irritating about "Woman Writers"? By Cathleen Medwick
645 Class in America. By Henry Fairlie
646 Hi, Society. By Tina Brown
654-659 Manet's Challenge. By Barbara Rose

LIVING

512 Entertaining: Surprises. By Sandi Britton
514 Living: The New Classics. By Barbara Plumb
518 The Omnivore: Food in Vogue. By Barbara Kafka
524 The Best of Wines: Brilliant Burgundies. By Martin Gersh
648-653 Barbara Rockefeller: Splendor in the Craft. By Barbaralee Diamonstein

TRAVEL

530 Travel Now. By Richard Alleman
532 Sail Away—The New Luxury at Sea. By Despina Messinesi
539 Newport: The Race Is On. By William P. Rayner
542 The Fastest Fix: A Weekend in the Country. By Patricia Brooks
541 Vogue Travel Guide

IN EVERY ISSUE

22 Masthead/Your Letters
225 Horoscope. By Maria Elise Crummere

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CHLOÉ

A NEW BOUTIQUE FOR CHLOÉ

Yes, the incredible talent, Karl Lagerfeld presents his Paris view in our special aura... a shop especially for his exciting clothes. Here, a dinner dress from his fabulous fall collection—a zigzag of creamy lace and black silk crepe. Spectacular! On 3, New York.

THE NEW BOUTIQUE FOR CHLOÉ

bloomingdale's

Photographed on location, Cap d'Antibes by Alex Chatelain.

LEGENDARY

Calvin Klein believes your entrance should be followed by a standing ovation in The Little Shops.

Be a legend in your own time. Discover Calvin Klein eveningwear at Macy's. It's a collection of after hour pleasures designed to satisfy your material whims for absolute luxury.

Here, Calvin Klein's velvet and satin dinner dress... black, white, and decidedly dramatic. In silk and rayon for sizes 4 to 10, $540.

The Little Shops (D.170), Third Floor, Herald Square.

macy's
NEW YORK

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THE BROADWAY

IS SOUTHERN CALIFORNIA

PERRY ELLIS

Coast-to-Coast Colors

Would you be interested
in a collection of vivid colors?
Intense, too? Possibly even urbane?
How would you feel about having lunch in N.Y.C.,
and dinner in, say, Seattle?
About being kissed over North Dakota? Don't answer
until you've seen Ultima's Coast-to-Coast Colors.
Adventurous new colors to make fall fashions soar.
For your eyes, lips, cheeks, and nails.
Make your reservations now.
But only at your Ultima II counter.

ULTIMA II

© 1983 Charles Revson Inc. Kiri Allegro (down) by Stan Orgolini. Oh Her (eye shadow) by Night Magic. Oh Her (lip) Star Amethyst Lipstick with Diamond Sparkle Lip Sparkle. Her (face) Her perfume: Charlie. Her (nails) Her polish: Pipe Aerobic. It's a small point. But it can help you.

Nat Kaplan Nat Kaplan designs a magnificent way to outfox the weather: the three part ensemble in British tan Ultrasuede® fabric. Ultrasuede coat with detachable collar of Norwegian blue fox, about $700. The Ultrasuede skirt with its own imported, silk-blend plaid blouse, about $300. Sizes 6 to 16. Nat Kaplan, Inc., 498 Seventh Avenue, New York, NY 10018. Photographed at The Water Club, NYC

Oscar de la Renta

Lillie Rubin

THE PALM BEACHES BAL HARBOUR CORAL GABLES DADELAND HOLLYWOOD FT. LAUDERDALE PLANTATION BOCA RATON POMPANO ST. PETERSBURG TAMPA
CLEARWATER ORLANDO ALTAMONTE SPRINGS JACKSONVILLE ATLANTA GREENVILLE GREENSBORO CHARLOTTE RALEIGH KNOXVILLE CHATTANOOGA
NASHVILLE MEMPHIS BIRMINGHAM MOBILE NEW ORLEANS HOUSTON AUSTIN NORTH PARK PRESTONWOOD FT. WORTH SAN ANTONIO OKLAHOMA CITY TULSA
COLORADO SPRINGS DENVER TUCSON PHOENIX SCOTTSDALE LAS VEGAS SAN MATEO SHERMAN OAKS DEL AMO SOUTH COAST PLAZA LA JOLLA

© 1983 Estée Lauder, Inc. Photographs: Skrebneski Earrings: Ben Amun (Right page) Clothes: Jonathan Vest: Judyth van Amringe Accessories: Terra Firma

ESTĒE LAUDER
DESIGNS
COLOR GRAPHICS

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RIGHT ANGLE.

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wool. 2 to 10,
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Collection Coats
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tuxedo pant,
210.00)

Sculpture by Mary Oros

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TELLER

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The "Diamond" Pendant Watch

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Revlon

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Photograph: Skrebneski

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The gorgeous, sexy-young fragrance. By Revlon
Charlie

kappi

Kappi exudes elegant sensuality. Midnight black satin with hardly any visible means of support. Also in sapphire. Sizes 4 to 14, about $140. Kappi, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York, NY 10018.

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Your Letters

The motivation: Peace

The June issue of Vogue is to be commended for bringing out the urgent need to reduce this country's defense spending. As pointed out by Susan Lee in her article, "Defense—Are You Getting Your Money's Worth?" the common practices of overruns, fraud, and waste in military spending undermine and threaten our economy. This affects us all; whether conservative or liberal, rich or poor, male or female.

Military spending not only threatens our economy but also the fundamental concern for quality of life. In the article "Women Now—The Open Doors," Cora Weiss points out ". . . every social budget in America has been cut 40 to 50 percent. . . . There is only one place where social programs can go to get money, and that's to the Pentagon budget. . . ."

The biggest threat of all though is the daily threat of death to every person on this planet. The arms race is *the* issue of the 1980s. As Betty Friedan says in "Women Now—The Open Doors," . . . "If you asked me what is the most important issue facing women in this country today, I would say the danger of nuclear war and that the most important responsibility is to stop it . . ."

There is an organized and growing group of women in the Minneapolis/St. Paul area that is working against this very threat. "Women Against Military Madness" was founded in January 1982. Today there are close to one thousand active members, ranging in age from fifteen to eighty. The majority of the women have not been *(Continued on page 136)*

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FRAGRANCE TO LIVE IN ALL YEAR LONG.

ESTĒE LAUDER

© 1983 Estée Lauder, Inc. Photograph Skrebneski Location: Rosedown Plantation, LA Dress Judyth van Amringe Shoes Vittorio Ricci

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Jewelry: Tess.

André Laug

Martha

New York Palm Beach Bal Harbour Trump Tower

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NEW YORK

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A new L'Oréal to warm the cockles of your heart.
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Claret/Chicoree eyes.

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Saks Fifth Avenue

monet
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the jewelry
you
create the
look

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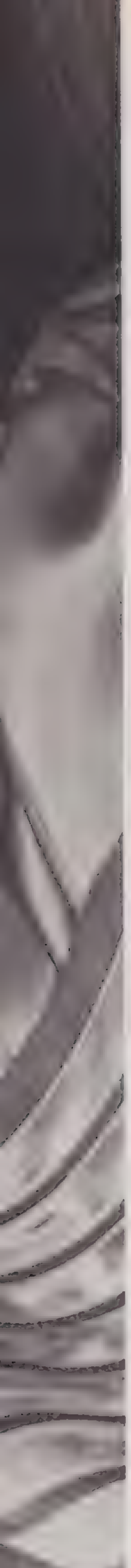

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Night Repair also greatly increases the skin's ability to hold moisture.

Today Estée Lauder advances skin care to Night Repair.
Use it tonight and wake up to better looking skin.

ESTĒE LAUDER

*patent pending

"On the runways in
Europe, the black,
beaded dazzlers were
the show-stoppers.
Givenchy's brought
down the house!"
Couture Salon.

Notes from a fashion edit, Fall 1983.

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LANCÔME
PARIS

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Imagination

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THE JORDACHE LOOK
JORDACHE

RICK STRAUSS

nordstrom

How does Norma Kamali see Fall '83? As a further opportunity to amaze. Her hooded bomber jacket in cotton fleece, p-s-m-l, blue or black; 60.00. Matching eight-gore skirt; 68.00. Baby jack shirt in brushed cotton, p-s-m-l, white/black; 56.00. Baseball cap in wool flannel with attached scarf, black; 22.00. Buffalo-check knee highs; 6.00. In Savvy, all states. Skyscraper-heel pumps in black suede or red, yellow or blue patent leather; 61.95; in Women's Shoes, Southern California stores only.

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An inspired twist of the imagination,
a crisp new detail that lends an indomitable spirit to the fashion.
On these six pages, the best of the NEW CLASSICS,
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The look—and luxury—of furs for the '80's,
designed by SAKS-JANDEL.

SAKS-JANDEL *Chevy Chase · Washington, DC*

SAKS-JANDEL

TARQUIN EBKER

the satin evening sweep
by Tarquin Ebker

SAKS-JANDEL *Chevy Chase · Washington, DC*

SAKS-JANDEL

LANVIN
PARIS

the velvet cardigan long dress
by Maryll Lanvin for Lanvin

SAKS-JANDEL *Chevy Chase · Washington, DC*

SAKS-JANDEL

Bernard Perris
PARIS

the precise detailing of
a tailored coatdress by Bernard Perris

SAKS-JANDEL *Chevy Chase · Washington, DC*

SAKS-JANDEL

Photographed by Gideon Lewin at Sunar Showroom

DAVID HAYES

the window pane wool check
matched with silk jacquard by David Hayes

SAKS-JANDEL *Chevy Chase · Washington, DC*

Twice a day.

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The fox stayed home...

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WHAT'S COMING

People are talking about...

MOVIES

WHAT IS THIS THING CALLED LOVE?

THE NEWEST ROHMER ROMP

Watching *Pauline at the Beach,* Eric Rohmer's delicious new disquisition on the perversities of love, you are likely to react first with a slight smile at the characters' end-of-day pronouncements on their philosophies of love. Then, as vacation wears on and hearts as well as minds are engaged, inflamed, withdrawn, and disappointed and philosophies adjusted accordingly, your smile grows imperceptibly wider. Then finally you may laugh out loud as one of these charming egocentrics does something absurd yet utterly true to his nature as Rohmer has allowed it to unfold in this bewitchingly funny yet profoundly wise comedy.

Pauline at the Beach is the third in the brilliant "Comedies and Proverbs" series, an appealingly light and accessible successor to the more mordant *Le Beau Mariage.* The cast of six is uniformly superb, and Rohmer's manipulation of this intricate ensemble proves once again that he is the most novelistic of directors, setting up situations in which characters clash and evolve, and our understanding of them grows and deepens as well.

Pauline at the Beach is set in Brittany in September, a locale as precisely French and significant in the emotional atmosphere it creates and the parameters it imposes as the settings of Rohmer's other films. Here, it is the end of season. There are still a few straggling vacationers but everything from the sweaters and slickers to Nestor Almendros's evocative cinematography conveys a slight chill in the air. Options are limited and time is short. Marion (Arielle Dombasle), a beautiful ultra-competent and slightly affected designer brings her virgin cousin Pauline (Amanda Langlet) to spend a week at the family vacation house. They are both in the mood for adventure, though their differences in age and temperament make it certain they will collide with each other almost as much as with the three men at whose hands they will meet various forms of disillusionment.

Marion rejects the "suitable" Pierre (Pascal Greggory), a childhood friend whose beauty matches hers and who follows her like a dog, and falls instead for the more "interesting" Henri (Feodor Atkine), a man of the world. Meanwhile, Pauline eludes Marion's attempt to fob her off on Pierre and joins up with Sylvain (Simon de la Brosse), a youngster her own age. Marion disapproves of Sylvain; while Pauline prefers, for Marion, the monogamous Pierre to the unreliable Henri. Thus, in an atmosphere of mutual intolerance, each seeks the magical state of Love, only to be defeated by the imperfect men and women life throws in the way.

Rohmer's trick is to invite us into the confidence of his characters, making us take sides with one or another of them on such moral issues as "unselfishness" and "fidelity," then to pull the rug out from under by showing how contradictory and often inimical to love such notions are. For it is Pierre, with his snobbish regard for the purity of his own feelings, who turns out to be the most destructive and infantile character in the group.

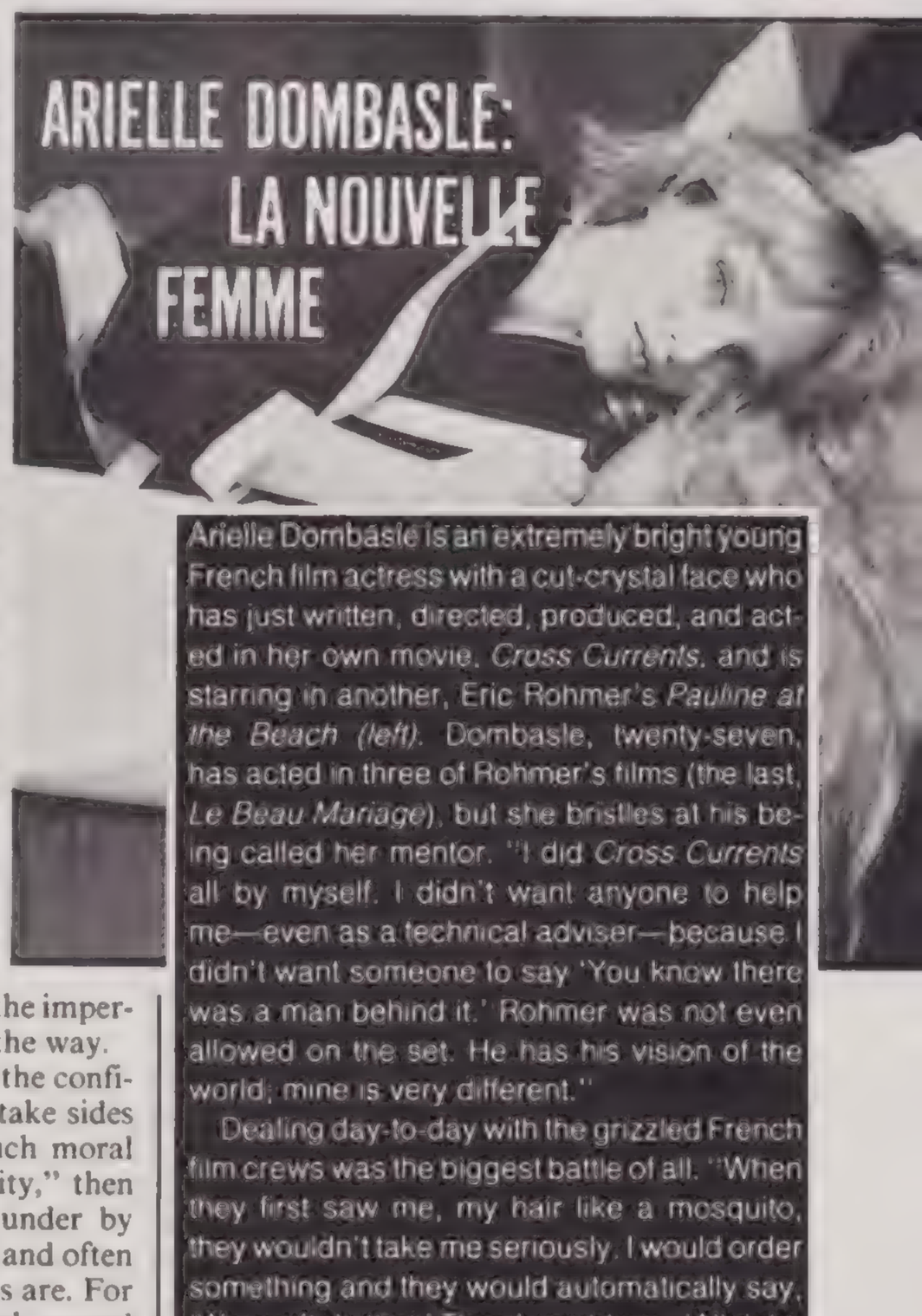
When Henri takes time out for an earlier girl friend, Pierre promotes the crisis that ensues. The event, variously misinterpreted and reported, plunges everyone into a running seminar and the end of illusions brings summer to a premature end.

Watching each character work out his amorous destiny is like being a fly on the wall at a wonderful party that also has dramatic point. Rohmer's characters are the best talkers in movies—well educated, not a little satisfied with themselves, divided by their conflicting approaches to love, united by an absolute genius for rationalizing the irrational and finding strategies for preserving their own fantasies.

Pauline at the Beach is a feast of talking heads and more. It is cerebral and sensual as only Rohmer can combine the two. This is the sort of adult puzzle that no computer has yet designed and that no lover of intelligent entertainment should miss.

—MOLLY HASKELL

Hearts and minds: *l. to r.*, Atkine, Langlet, Dombasle in *Pauline*



Arielle Dombasle is an extremely bright young French film actress with a cut-crystal face who has just written, directed, produced, and acted in her own movie, *Cross Currents*, and is starring in another, Eric Rohmer's *Pauline at the Beach (left)*. Dombasle, twenty-seven, has acted in three of Rohmer's films (the last, *Le Beau Mariage*), but she bristles at his being called her mentor. "I did *Cross Currents* all by myself. I didn't want anyone to help me—even as a technical adviser—because I didn't want someone to say 'You know there was a man behind it.' Rohmer was not even allowed on the set. He has his vision of the world; mine is very different."

Dealing day-to-day with the grizzled French film crews was the biggest battle of all. "When they first saw me, my hair like a mosquito, they wouldn't take me seriously. I would order something and they would automatically say, 'We can't do that.' Then I would say, 'All right, we'll do this.' Sometimes they exhausted me and made me very depressed. But little by little, I imposed what I wanted."

On the subject of femininity, Dombasle is airily French: "Women say they don't want to be objects anymore. But I think that it is important to sometimes allow ourselves to be objects of desire—that's a great part of our power. Other times, we can choose to be subjects. Today, I think it's possible to be both."

—DEBORAH MASON

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by Gloria Vanderbilt

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PEOPLE ARE TALKING ABOUT...

the subversive Mr. Greenaway

Peter Greenaway is going to get you if you don't watch out. Or even if you do. He is the writer and director of the diabolical film *The Draughtsman's Contract,* an elegant, intelligent murder mystery set in 1694 England. All it lacks is a solution.

"When people ask me what the film's about," offers Greenaway, "I can always give them a rather satisfactory answer by saying it's about representation and optical devices." That could be.

To give the barest of plot bones: Mr. Neville, a haughty, dandyish draughtsman, strikes an unusual agreement with a Mrs. Herbert; he will execute twelve drawings of her husband's estate in exchange for the use of her husband's connubial rights (without Mr. Herbert's knowledge). Mr. Neville, soon enough, finds himself ensnared in "domestic intrigue."

Mystery and humiliation: *The Draughtsman's Contract*'s Peter Greenaway

And Mr. Neville, like the film's audience, becomes the humbled butt of an intricate and nasty joke.

The man responsible is in his early forties, "very much a product of London's suburban culture," and is tucked rather stiffly into a New York hotel couch. He speaks, at first, as if there were a lectern in front of him, and his sentences are as impeccable as the Queen's. There's a touch of Mr. Neville in Greenaway himself.

He generates ideas as quickly as he does words. And during the course of the interview he touches on nearly a dozen pending projects: television, stage, musical pieces, a documentary about synchronized swimming for the 1984 Olympics, a science fiction film about a world with four sexes ("The furniture will have to be reconsidered, everything will").

Critics describe Greenaway's work as avant-garde structuralist. He himself lists composer John Cage, conceptual gadfly, as an influence. *A Walk Through H,* an earlier film, presents ninety-two "maps" that lead their follower on a wild goose chase; *The Falls,* all three-plus hours of it, is a cinematic directory listing ninety-two (again) people whose only connection is having survived a "Violent Unknown Event" that has caused them to take on ornithological traits; *Windows* is just that—thirty-seven of them, out of which people have fallen.

Most simply, Greenaway's films are about how one organizes the little strips of celluloid that make up a movie. "If you've thrown out the actors, as I did in my earlier films, you've got to build structure. So you can see my interest in counting." He does indeed love numbers, and also professes a deep affection for dictionaries, phone books, anything that collects random stuff in the name of enforced and dubious principles. The fun part is in watching Greenaway, like almost any lover, take advantage of the objects of his desire: the organizing principle always plays the sap.

Does he ever have an urge to be purely frivolous? "Well, you can have intellectual entertainment, you can have sexual entertainment. I think *The Draughtsman's Contract* has both of those. There's a good deal of smut in it. Schoolboy humor.... You must remember that also, being very British, I come from a tradition that includes Lewis Carroll." But Carroll's looking glass, for all the stress it caused poor Alice, was lovingly benign. Greenaway's cameras brutalize characters and bloody logic, and his scripts tread wickedly up and down the mother tongue. Should you trust a film, like *The Draughtsman's Contract,* that ends with a statue spitting out a chunk of pineapple? Should you trust a filmmaker, like Peter Greenaway, who would have you smirk at a man being blinded by a torch?

During a pause in the interview, Greenaway directs his gaze out the window, taking in an overgrown Manhattan cityscape. "Tell me," he asks, "what happens to corpses in New York? Do they get buried?"—BRUCE HANDY

LUST AND DUST

The call to the proper Englishwoman of what E.M. Forster termed the "mystery" and "muddle" of India is a fascinating theme, and there would seem no one better equipped to dramatize it than director James Ivory *(The Europeans)* and novelist Ruth Prawer Jhabvala; but *Heat and Dust,* a lushly photographed story of modern and imperial India, as told through the parallel passions of two women, emerges as curiously evasive.

Julie Christie's modern tape-recorder-in-hand researcher lacks the nerviness of her most memorable characters; and Greta Scacchi as the scandalous Olivia is a china-doll heroine, perfect model for a smashing line of '20s gowns, but not much more. Two of the men—Shashi Kapoor, sensual and droll as the prince, and Nickolas Grace *(Brideshead Revisited)* as the epicene Harry—are excellent. But for dramatic juice, Ivory relies too heavily on the surface ironies of skipping back and forth in time. In retreating from emotional involvement with its characters, *Heat and Dust* ultimately suffers from the gentility it parodies. —M.H.

Heat and Dust's Greta Scacchi

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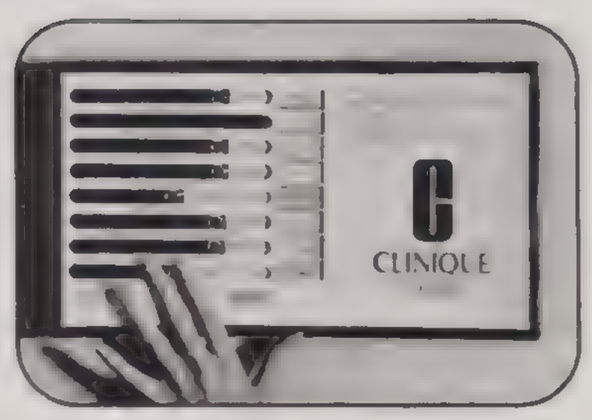

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SHORT, not sweet: THE STORIES OF RAYMOND CARVER

Get in, get out. Don't linger. Go on." That, in a few characteristic words, is Raymond Carver's advice about how to write a short story. He is an advocate of the cold plunge—icy waters are his element. His stories in the new collection *Cathedral* (Knopf) have a terrible, jolting immediacy—shock waves to the heart. Carver has said, in an essay called "Fires," that a short attention span owing to the pressures of daily life (job, "ferocious years of parenting," etc.) dictated the form his work took—a grim view. One gets the impression that Raymond Carver's stories are his vengeance on life; let the reader beware. A little menace, he says, is "good for the circulation." Jump in, prompts the demon writer from the frigid sea, the water's fine.

The stories in *Cathedral* depict extraordinary terrors in ordinary lives. There is the woman whose husband has lost his job and sits on the couch all day, apparently obsessed by an encyclopedia entry about a corpse preserved for two thousand years in a peat bog—her discovery of what that obsession means. The man who takes his wife to dinner at the house of a work pal and his budding family, only to recognize, via the disturbing presence of a pet peacock, the end of his hopes. The landlady who sees, in the tragic fate of her tenants, the enactment of her own despair.

"It's possible, in a poem or a short story," Carver explains, "to write about commonplace things and objects using commonplace but precise language, and to endow those things—a chair, a window curtain, a fork, a stone, a woman's earring—with immense, even startling power. It is possible to write a line of seemingly innocuous dialogue and have it send a chill along the reader's spine. . . ."

The tension created by a simple word, perfectly placed—for example, the title of his early story and collection, *Will You Please Be Quiet, Please?*—is Carver's trademark. Like Edward Hopper, whose landscape his characters inhabit, Carver depicts a frozen world, blue-shadowed, where time is the betrayer of lives. The men and women in these stories do not ask for much. Some common happiness—life without surprises, with a touch of dignity. Sometimes they get it, more often not. In terse, harsh, meat-and-potatoes words, they record the passage of their dreams. Domestic tragedies, after all, are common—that is what gives them their killing grace. Carver writes about a world that is lethal in its ordinariness. We wouldn't want to live there. But we do.

—CATHLEEN MEDWICK

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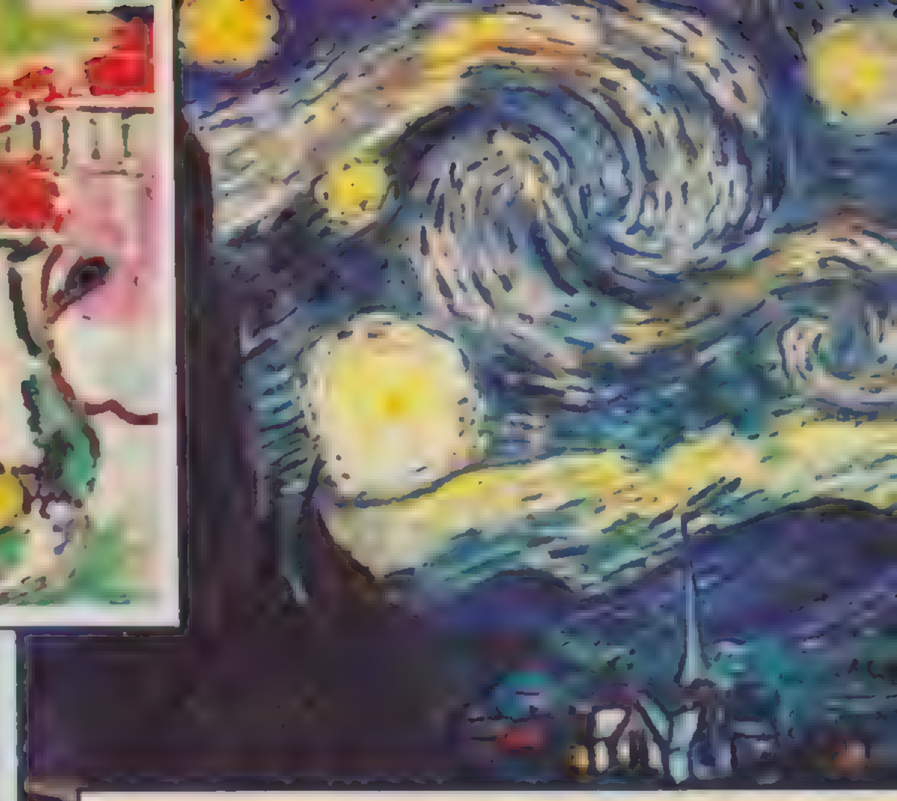

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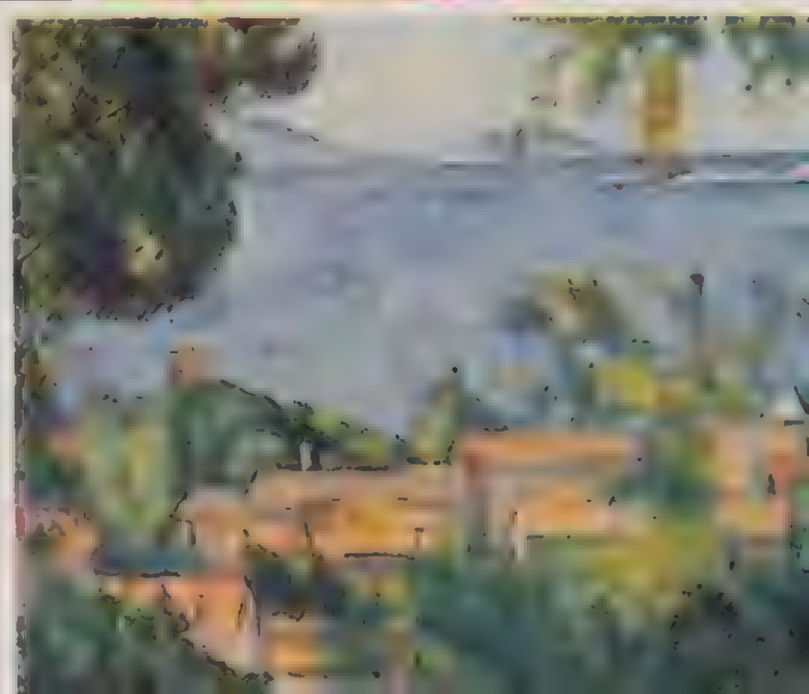

Clockwise from top:

Terrace:
Claude Monet, 1866

Girl Reading (La Lecture):
Henri Matisse, 1905-06

The Starry Night:
Vincent Van Gogh, 1889

Dancer Practicing at Bar:
Edgar Degas, 1877

Jane Avril:
Henri Toulouse-Lautrec, 1899

L'Estaque:
Paul Cezanne, 1884

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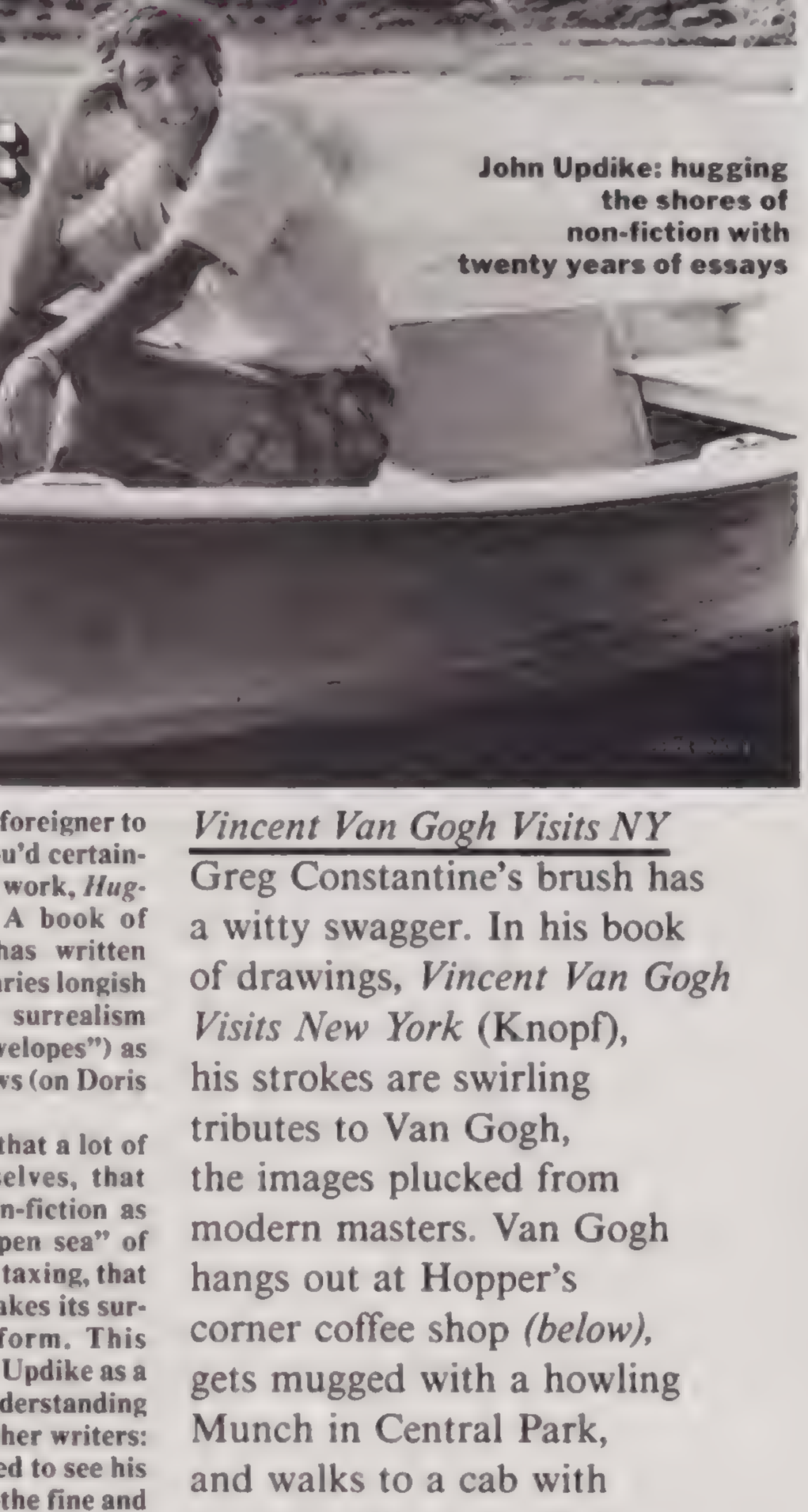

John Updike: hugging the shores of non-fiction with twenty years of essays

f you wanted to introduce a foreigner to John Updike's America, you'd certainly have to include his latest work, *Hugging the Shore* (Knopf). A book of criticism and essays he has written since 1961, the collection varies longish literary essays with witty surrealism ("Invasion of the Book Envelopes") as well as plain old book reviews (on Doris Day, on Pinter's Proust).

You get the feeling here that a lot of these pieces wrote themselves, that "hugging the shore" of non-fiction as opposed to putting out to "the open sea" of fiction and poetry is somehow less taxing, that the imagination is subdued, yet makes its surprise appearances within the form. This "piecemeal" (his word) also shows Updike as a man with the compassionate understanding and appreciation of a writer for other writers: for a Hemingway who never wanted to see his letters published ("The valuable—the fine and good and true and lovely—Hemingway is to be found in the writing he published in books, just where he said it would be"); for a keen and willful Nabokov ("His pure mental energy, expended in spite of political ugliness and the general darkness [of] the twentieth century . . . now shines out from his departed example, where once it dazzled"). Most important, you get the occasional flash of Updike's own view of what is heroic in the dailiness of a life, of men like Rabbit for whom his trilogy is named. ". . . the Rabbit in us all remains both wild and timid, harmful and loving, hard-hearted and open to the motions of Grace." —S.V.C.

Vincent Van Gogh Visits NY

Greg Constantine's brush has a witty swagger. In his book of drawings, *Vincent Van Gogh Visits New York* (Knopf), his strokes are swirling tributes to Van Gogh, the images plucked from modern masters. Van Gogh hangs out at Hopper's corner coffee shop *(below)*, gets mugged with a howling Munch in Central Park, and walks to a cab with a Lautrec-like lady of the not-so-starry night. It is delirious New York fantasy that will make you woozy with visual somersaults.—D.B.C.

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TEA AND ECCENTRICITY: THE WOMEN OF BLOOMSBURY

VANESSA BELL: Over seventy-five years ago, in an offbeat region of London known as Bloomsbury, a group of friends used to gather on Thursday nights to tell smutty stories, smoke cigarettes, and, snubbing their intellectual noses at Victorian morality, toss around big ideas about truth, beauty, and the need for free thought. At the center, quiet, contemplative, yet always ready for a bawdy joke, sat the artist Vanessa Bell. Beautiful Vanessa: with soft, sensuous features and an iron resolve. Around her, some of the most influential shapers of modern thought—Roger Fry, Maynard Keynes, her husband Clive Bell, and her sister Virginia Woolf—hovered like satellites. "Mercifully," Virginia once wrote, "Nessa is back. I feel . . . as if my physical body put on some soft, comfortable skin."

Until now, only tantalizing snippets of Vanessa's life have appeared among the many accounts of Bloomsbury: brief references to her love affairs with Roger Fry and Duncan Grant, a sampling of her paintings, and a handful of well-worn anecdotes. (Take, for example, the one about the night she flung off her blouse at a party, and waltzed topless in the drawing room.)

Frances Spalding's *Vanessa Bell* (Ticknor & Fields), the most recent addition to the Bloomsbury chronicles, presents a portrait of this enigmatic artist that is at once analytical and greatly entertaining. As a young girl, Vanessa gamely bicycled across London to attend art classes taught by such masters of the period as G. F. Watts and John Singer Sargent. From then on, she was never far from an easel and a paintbrush; bravely weathering two World Wars, the tragic death of her son, and the disdain of a world only barely free of corsets and petticoats.

Later in life, Vanessa's happiest moments were shared with Duncan Grant, while they painted together at a ramshackle farmhouse, surrounded by her children, his male lovers, and a flock of fertile ducks. As the civilized world blazed in combat, Duncan and Vanessa spent their time helping "ducklings out of their eggs," and calmly transforming dusky European landscapes into realms of bright color. "Perhaps" . . . Vanessa commented "peace and strength . . . can come in other ways than by yielding to the will of the world."

A modern reader will find much to admire in this strong-minded, staunchly untraditional woman, who organized her life round the only two things that mattered: her loved ones, and her art. Virginia Woolf, in a much-quoted letter, likens her sister Vanessa to a "bowl of golden water which brims but never overflows." Spalding, a skilled and cautious biographer, expertly handles her subject without losing one precious drop. —JEANNE McCULLOCH

Vanessa Bell by Duncan Grant, c. 1918

JULIA STRACHEY: "Seeing life through someone else's eyes," Julia Strachey wrote, "has a magic in it." Seeing London society through Julia and her best friend, Frances Partridge—both members of "second generation Bloomsbury"—is like getting the dirt at a cocktail party from the two kids hiding behind the couch. That is: totally impressionistic, probably very accurate. In *Julia, A Portrait of Julia Strachey by Herself and Frances Partridge* (Little, Brown), Frances weaves her own memories with samplings from Julia's diaries, letters, and sketches. The result is a wise, acerbic overview of the major figures, and minor eccentricities, of late Bloomsbury. We see Vanessa Bell easing into old age, a "dignified great cathedral"; T.S. Eliot at home in his bathrobe, looking "utterly distracted and Strindbergian"; and Julia's Uncle Lytton hopelessly trying to tango: "he simply threw up his long thin ribbon-like arms with the gesture of a drowning man and bowed himself from the room."

Dubbed a "gifted wastrel" by Virginia Woolf, Julia spent her life on the cutting edge of English society, dangling between tragedy and delight. Despite an estrangement from her parents and two unsatisfying marriages, she maintained her wry wit, her effortless way with words. Partridge, a careful editor and a devoted friend, brings back all Julia's rough magic. —J.McC.

STILL CAMELOT AFTER ALL THESE YEARS

Our publishing and communications industries love tragic anniversaries almost as much as they love tragedy. This fall, twenty years after John F. Kennedy's assassination, bookstores and airwaves are crammed with mini-series and biographies—all trying to position themselves as the definitive Kennedy "product."

The book in question here is Ralph G. Martin's *A Hero for Our Time: An Intimate Story of the Kennedy Years* (Macmillan), a loose and lengthy biography of the late president with a focus on his married, family, and (extracurricular) sex lives. Coy reticence and straight-forward dirt make strange bedfellows here: Martin teases with demure references to the "private time" the President and First Lady spent together every afternoon, then lets go with eyewitness accounts of topless women scampering through the corridors of power. Especially memorable are the nubile, limbo-dancing administrative aides known as Fiddle and Faddle. But the portrait that Martin draws of Kennedy is actually an empathic one: even Kennedy's "vigor" seems absolutely wholesome compared to what we know about his successors.

With less gusto—and less success—*A Hero for Our Time* also attempts a chronicle of the Kennedy presidency, but it is less a political portrait than a collection of presidential reactions—how he looked during, say, the Berlin Crisis, how high or low his voice was, whether or not his fists were clenched.

One of the last chapters is mawkishly entitled "Rendezvous With Death." The ending, unfortunately, has not changed. —ALLENE TALMEY

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PEOPLE ARE TALKING ABOUT...

BOOKS

THOROUGHLY MODERN VIRGIL

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They assigned it in high school—"Arma virumque cano," "Of arms and the man . . ."—and we thought it was a book about war. War and men. Of course Virgil's *Aeneid* is, in part, a war story; but it is also a hive of human passions—love, jealousy, loyalty, rage—an epic of submission in which passions are tamed, domestic order is restored, the heart is retrieved from hell. Robert Fitzgerald's extraordinary, loving (even impassioned) new translation of this neglected work, just published by Random House, gives us an *Aeneid* for modern minds: a hero who is a better statesman than he is a husband or lover, a heroine as powerful and as theatrical as Cleopatra—Dido, who makes her suicide an extravagant art. In this *Aeneid*, the gods are high-placed politicians granting favors to mortals and taking kickbacks. The goddess Juno's a shrew—but it's hard not to share her irritation with Aeneas, Venus' golden boy who, with his placid righteousness, thwarts her every plan.

The *real* battle in *The Aeneid* is between Juno and Venus: that is, between domestic virtue and the sensuous arts. Juno has "the bonds of marriage in her keeping"; Venus severs them with abandon whenever she can. It is Venus who makes Dido, widowed queen of Carthage, fall in love with "pius Aeneas" ("pius" wisely translated here as "duty-bound") the Trojan hero who leaves her to found the city of the future—Rome. It's big of him: "Do not think/ I meant to be deceitful and slip away. / I never held the torches of a bridegroom"—a familiar excuse. Dido, a woman (and a monarch) scorned, is magnificent in her fury, consumed by her pain: "the inward fire eats the soft marrow away,/ And the internal wound bleeds on in silence." She impales herself on Aeneas' sword, on a pyre of Trojan armor, on their bed. When Aeneas sees her ghost in hell, she stares at him with burning eyes; she never forgives him, never.

What theater! It is amazing that no dramatist has claimed Dido in love as his subject—but she has never shone so vividly before. Nor have the other characters: poor Palinurus, for example, sacrificed for his shipmates at the helm of his ship. Steady, unlucky, seduced at last by Somnus against his will, Palinurus is forced to sleep, then unceremoniously tossed overboard, "calling in vain on friends." The worst of it is Aeneas' rueful epitaph: "For counting/Overmuch on a calm world, Palinurus,/ You must lie naked on some unknown shore."

Fitzgerald's *The Aeneid,* peopled as it is with brave, anguished souls, is less austerely "classical" than we once thought, more turbulent, human, and even humane. Not idly did Dante choose Virgil as his guide to the underworld. For a pragmatic farmer-poet, Virgil knew as much as any statesman about the ulterior ways of the world—the fickleness of power, the rudeness we call "fate." In a sense there are two *Aeneids,* one public, one private. In the course of the epic, especially in the battle-royal of the last six books, Aeneas sheds his private self, becomes a public figure—stepping into his ready-made legend. Is it altruism, ambition? Was Dido, like poor Creusa, Aeneas' dead wife forgotten in the conflagration of Troy, an easy woman to leave? This *Aeneid* provokes us—a stab of conscience and courage from the past.

—CATHLEEN MEDWICK

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MORRIS GRAVES: FLIGHTS OF A SOLITARY SPIRIT

Morris Graves: Vision of the Inner Eye; Whitney Museum of American Art, New York City, September 15-November 27. Morris Graves is known for his birds, creatures both delicate and serenely ferocious. Built from elegant touches of ink or tempera on paper, Graves's gulls, hawks, and owls perch on sheer nothingness. He is no Audubon, careful to provide wildlife with its proper habitat. Graves is an ornithologist of the spirit, his birds emblems of natural forces. They swim on washes of glowing color, and when they glide on outstretched wings their medium is the sweep of the artist's imagination. The light in Graves's paintings has overtones of surrealist dream, yet Ernst, Breton, and company are not forebears he has ever acknowledged. Like his mentor and fellow Northwesterner, Mark Tobey, Graves takes up a stance facing the Orient, not Europe.

When New York City's Museum of Modern Art showed thirty of his paintings in 1942, Graves suddenly found himself with a secure place on the art-map, recognized for the peculiarly American master that he is. There was no coyness in the manner of the recently lauded Magic Realists, and certainly none of the American Scene painters' earnest flag-waving. The artist had developed the reflexes of a Japanese calligrapher, yet this was the work of a thoroughly Western individual—a visionary artist on the model of Blake or Turner or Albert Pinkham Ryder. Visionaries do not flock together, thus Graves and his birds found no place in the New York School phalanx that was forming around Jackson Pollock and Willem de Kooning. Images of an iron-willed self-reliance, Graves's birds remind us, year in, year out, of the isolation in which the artist has spent his career.

It's a rare painter who understands the uses to which his images are put. Graves understands completely. In 1962 he said, "I can no longer be a solitary romantic. Some friends regret it. They want me to remain a solitary—as a respite for themselves." The artist, then fifty-two years old, had left the United States for Ireland, to escape what he calls "scientific culture"—all of modernity that disturbs "nature and nature's quietude." But technology's artifice spread all the way to Graves's studio in Rathfarnum, a by-passed village in County Dublin.

"Gull Floating on a Sea of Light," 1978

Courtesy Willard Gallery

His ear picked up the buzz of the modern in the Zen sanctuaries of Japan, a country to which he has returned often since his first visit as a seventeen-year-old sailor. And of course the new has long since invaded Graves's region of America. A native of Seattle, he lives now beyond the city's reach, where Puget Sound meets the Pacific Ocean. Despite frequent sojourns in Asia, he still finds it impossible to assume the role of the solitary romantic. For him, nature and its underlying peace is to be found only in art.

Organized by the Phillips Collection in Washington, DC, the current Graves retrospective is especially valuable for including little-known work—flower studies, jangly "machine age" abstractions in which the artist demonstrates his (disapproving) command of modern artifice, and totem-like sculptures. Though wildflowers in a bottle don't have the fierceness of a Gravesian gull, he gives them a full measure of "nature's quietude." —CARTER RATCLIFF

ASTONISHING GRANDEUR: IMAGES OF THE WEST

Carleton E. Watkins: Photographer of the American West, Saint Louis Art Museum, September 16-October 30. From the 1850s to the early years of this century, Carleton E. Watkins made photographs of the American West—its people, its towns and, above all, its landscapes. Like the West itself, his career was plagued by cycles of boom and bust. At the end of it, Watkins was destitute, blind, and committed to an asylum for the insane. Nor were his beginnings, as a baby photographer, very auspicious. Some of his other photos, intended only as evidence in courtroom squabbles over mining rights, are dull. Yet, during his prime, Watkins produced image after image of astonishing grandeur.

He and the recently rediscovered landscape painter Albert Bierstadt covered the same territory—the Yosemite Valley, the Sequoia forest, upland lakes and meadows. Bierstadt's flourishes of pinks and yellow light are somehow fitting in all their baroque splendor, though Watkins' stern black-and-white pictures are more convincing. The camera can, of course, lie; but Watkins knew how to keep it honest.

The Amon Carter Museum in Forth Worth has assembled for this exhibition over one hundred of his best prints in a memorial to Watkins and to the world he discovered beyond the influence of telegraph and railroad. His brilliance shows in a clash between order and the ungraspable. Watkins clarifies what he sees, almost as if he had the power to rearrange mountains for the benefit of his lens, yet his arrangements always let us know that a limitless wilderness extends past the frame in every direction. —C.R.

Scaling the heights: Watkin's "Sheer Cliffs," 1867

Courtesy Pitney Company Collection

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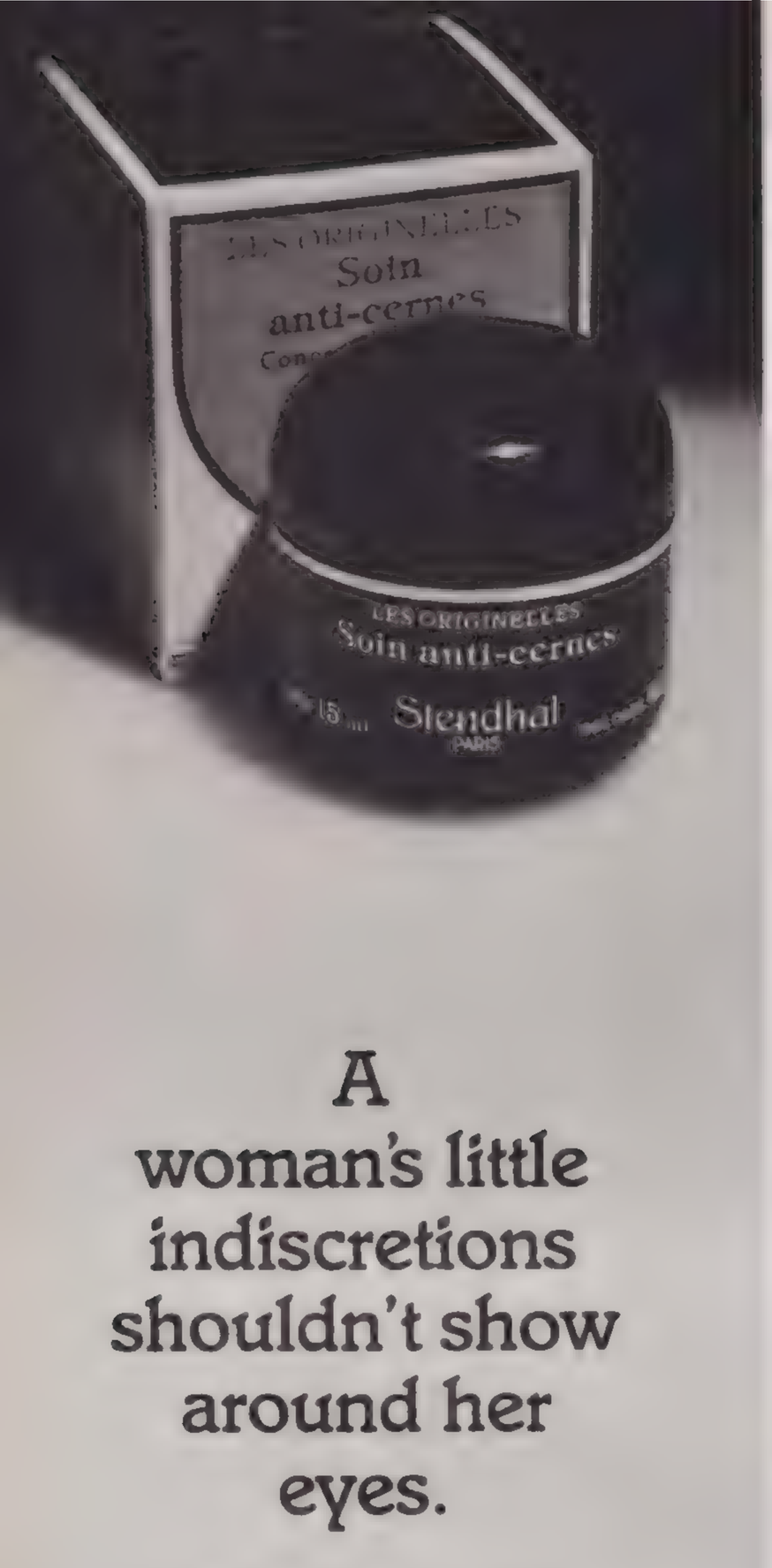

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DO I HEAR A Symphony? MAKING THE MOST OF Mozart

Mozart, the real thing; this new recording captures his "brisk tempos" and "sharp attacks"

One of the most rewarding projects in the history of recording has come to a close, with the release of the final installment of a seven-volume series of the complete Mozart symphonies on L'Oiseau-Lyre. Mozart's symphonies have been recorded complete before. But this edition, by London's Academy of Ancient Music under the joint direction of Jaap Schröder and Christopher Hogwood, is the first to present the symphonies as closely as possible to the way Mozart himself might have conceived and heard them.

In many respects, orchestras in classical music today are as they were in the eighteenth century; indeed, many of the instruments were designed and even actually constructed during Mozart's time or well before it. But every instrument has been subjected to modifications over the centuries that have crucially altered its sound.

We now use different strings, bridges, and bows on our violins, violas, cellos, and double basses; horns are now valved; more complex key systems animate our woodwinds. Orchestras have grown enormously in size to fill our larger concert halls, and even our basic standards of pitch have drifted higher or lower than the chaotic patchwork of pitches that prevailed in earlier times. Beyond all that, there are issues of ornamentation and phrasing—the way string players attack a note, how chords are balanced, the very tempos at which the music is played.

None of these questions can be answered absolutely; after all, Mozart didn't make records. But in recent years, a whole school of allied musicologists (the scholars who study early music from an academic perspective) and performers has arisen to challenge conventional notions of how this music—meaning Mozart but in fact everything from the Middle Ages onwards—should be played.

The challenge is directed against those who feel, comfortably, that "music is music" and that an inherent, universal musicality is far more important than such seeming trivia as what sort of instruments are used. These conservatives have a point. Of course, technical facility and what can only be called musical spirituality must infuse any great performance; and too many early efforts in the authenticity movement fell short on just those grounds: the music sounded piquantly strange and fresh, but it was executed in a wooden and even downright inept manner, as modern players struggled with the intractability of the ancient instruments.

What makes the L'Oiseau-Lyre Mozart series so fascinating is that so many of these problems have been overcome. The playing represents the finest of the whole early-music movement, which is based in England, Holland, and Austria but is spreading fast in this country (Mr. Schröder teaches and performs every summer at the Aston Magna Festival and Academy in Great Barrington, Massachusetts, for instance). The recordings—which are led from the first violinist's desk by Mr. Schröder and from the harpischord by Mr. Hogwood, with Mr. Hogwood apparently shaping the actual performances—sound buoyant, lively, and intelligent. The sound is as piquantly authentic as one could hope for, full of brisk tempos, sharp attacks, and astringent sonorities. But the playing makes persuasive *musical* sense, as well.

Of the seven volumes in the series, it is the last to be released—Vol. 6, D172D4 in its four-disk LP configuration, although it will surely appear on the new compact digital disks soon enough—that should interest the general listener first. This single package contains nearly all the late, great Mozart symphonies: No. 31 ("Paris"), No. 35 ("Haffner"), No. 38 ("Prague"), and the final trilogy of Nos. 39, 40, and 41.

These performances will not necessarily replace those by Sir Thomas Beecham, Bruno Walter, Karl Böhm, Neville Marriner, Colin Davis, or whoever your favorite may be. There is still something to be said for the sumptuous sound of the modern orchestra, sensitively handled. Nor are these the final, last, and definitive statements of the "authentic" approach: what makes music so vital, after all, is that it is continually reborn in new performances. But these Hogwood-Schröder recordings can still be heartily recommended, as the newest way yet of saying something old.

—DAVID SARGENT

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Elizabeth Taylor and Carol Burnett wring hands, not hearts in HBO divorce weepie, "Between Friends"

Women - FOR BETTER AND FOR worse!

When it comes to making movies, the people to watch, right now, are at Home Box Office, the cable channel. HBO will spend almost $250 million on film production this year, giving the firm the meanest financial clout in Hollywood. The competition is worried. But so far, HBO's efforts at made-for-cable filmmaking are nothing for the moguls to get ulcers over.

Case in point: September's movie-of-the-month, **Between Friends,** starring Carol Burnett and Elizabeth Taylor—a lavishly produced weepie about two middle-aged, recently divorced women trying to make it on their own in the suburbs. The film soaks up a lot of talent and money—putting Burnett and Taylor in front of a camera is not cheap—but *Between Friends* pulls no heartstrings.

Burnett plays Mary Catherine Castelli, a real-estate agent who takes horizontal lunches with married men. Burnett has street-smarts: she can sweet-talk a plumber into fixing her septic tank in a snowstorm; she cracks nasty nun jokes. Taylor plays Deborah Shapiro, an overeducated alcoholic who's got "class," which means that she can refer to every book in Comp Lit 101. The two women meet because Taylor must sell her family mansion—yes, folks, she calls it the "family mansion"—and they become best buddies.

One presumes that *Between Friends* is meant to be mature and revealing; but a lazy, often silly script substitutes petulance for insight and vulgarity for frankness—Taylor's moping over her first grey pubic hair; Burnett's boasting of her "I want to do what the single fellows do" sex life.

Between Friends never frees itself from Hollywood's sticky, cotton-candy version of Divorced Desperation in Suburbia, even serving up a coarse but adoring sugar daddy (Henry Ramar) for Taylor. Ironically, he turns out to be the most sympathetic character in the film.—M.A.

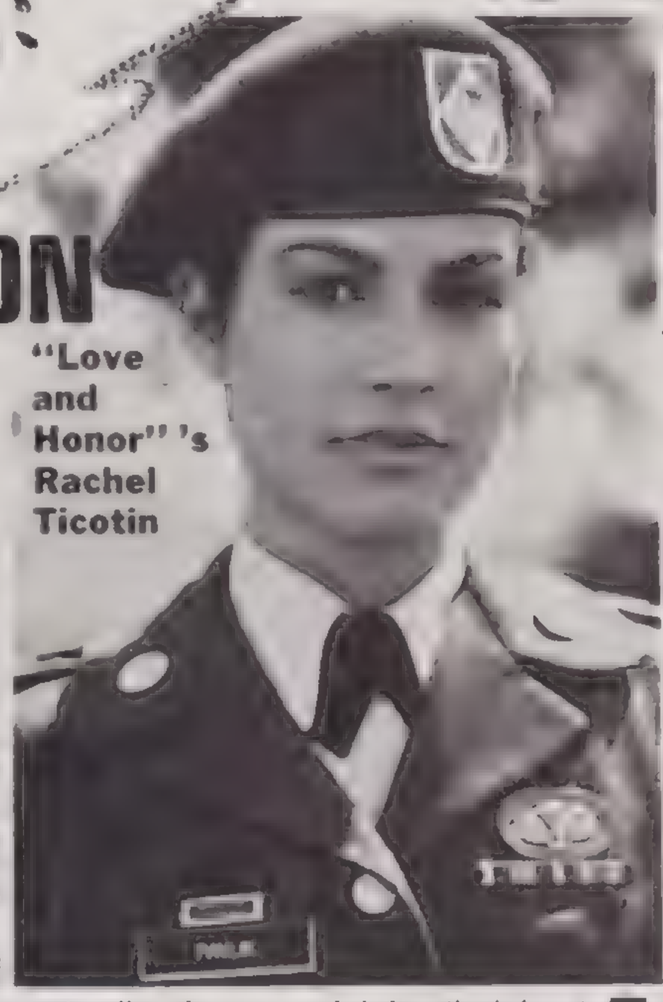
THE new FALL SEASON

The horrors of life for recruits on a military base—the repeated obedience to each command, the inevitable injustices, the physical ordeals, the almighty sergeants—hardly seems like fresh, stirring stuff for a new series. Yet NBC's **For Love and Honor,** about a battalion of paratroopers in the peacetime army, moves with such rough vigor, and is so well cast, it should find a loyal audience. Inspired, no doubt, by the success of the film *An Officer and a Gentleman,* this new series stars Rachel Ticotin, a young Hispanic actress, as Corporal Grace Pavlik, who rigs the parachutes for the unit.

Deeply resented by some of the men in her unit—"She doesn't make enough money on the streets," jeers one man—the Corporal is an outcast, a target. Stoic, stubborn, and beautiful, although not in a frivolous way, she endures and sometimes returns fire: When she first arrives in uniform, one trooper snickers, "I've never seen a real Girl Scout before." "Too bad," she retorts, "maybe *you* should have been one."

Corporal Pavlik's trials are hard-felt and realistic. They effectively remind us that the harassment of women in the military is a real grievance, not just a dramatic device in a television script. Each episode has a half dozen subplots concerning friendships, love, authority, discipline, moral cowardice, and the disorders of people pushed too hard. When the troops make their first night jump, the fear and elation of the men is gripping and the series shows a promise of strength.

One of ABC's new offerings is **Hotel,** based on the successful and hugely banal Arthur Hailey novel. *Hotel* is a big, juicy lump of sentimental stew; and not even brief appearances by Bette Davis, playing the owner of a San Francisco hotel, can make it more bearable. James Brolin plays the devoted manager who believes in the hotel and its legend, and members of his staff as well as the guests all swim around doing their best to make us feel we are seeing the high life.



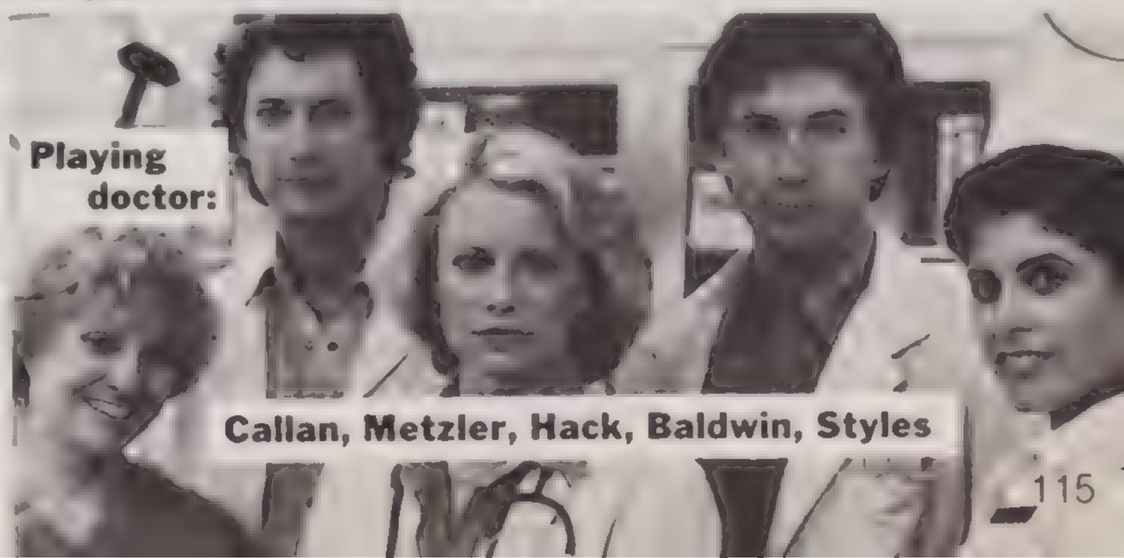
"Love and Honor" 's Rachel Ticotin

At a screening for television writers, the show's dialogue often seemed so inane that there was laughter where none was intended. We couldn't help it. What caused the most amusement was the chat between a very decent middle-aged couple, both staying in the hotel to escape from their respective spouses. They are shy and loving. The man suggests the lights be turned out, the woman demurs. "We've been in the dark long enough," the poor lady said, no doubt believing that was a sensitive line to murmur.

Not much better, although much bloodier, is CBS's **Cutter to Houston,** a series about three Houston doctors assigned to a small rural hospital. Shelley Hack plays a surgeon, with hair and makeup that unfortunately summon up her *Charlie's Angels* days. Hack may be an actress, but we'll never find out this time around. One episode is very nasty: Shelley amputates a man's arm and, quite understandably, he can't bear the sight of her. This may not be a suitable program for either children or the rest of us.

—GLORIA EMERSON

Bette Davis, grande dame of a not-so-grand "Hotel" with Brolin (l.), Selleca



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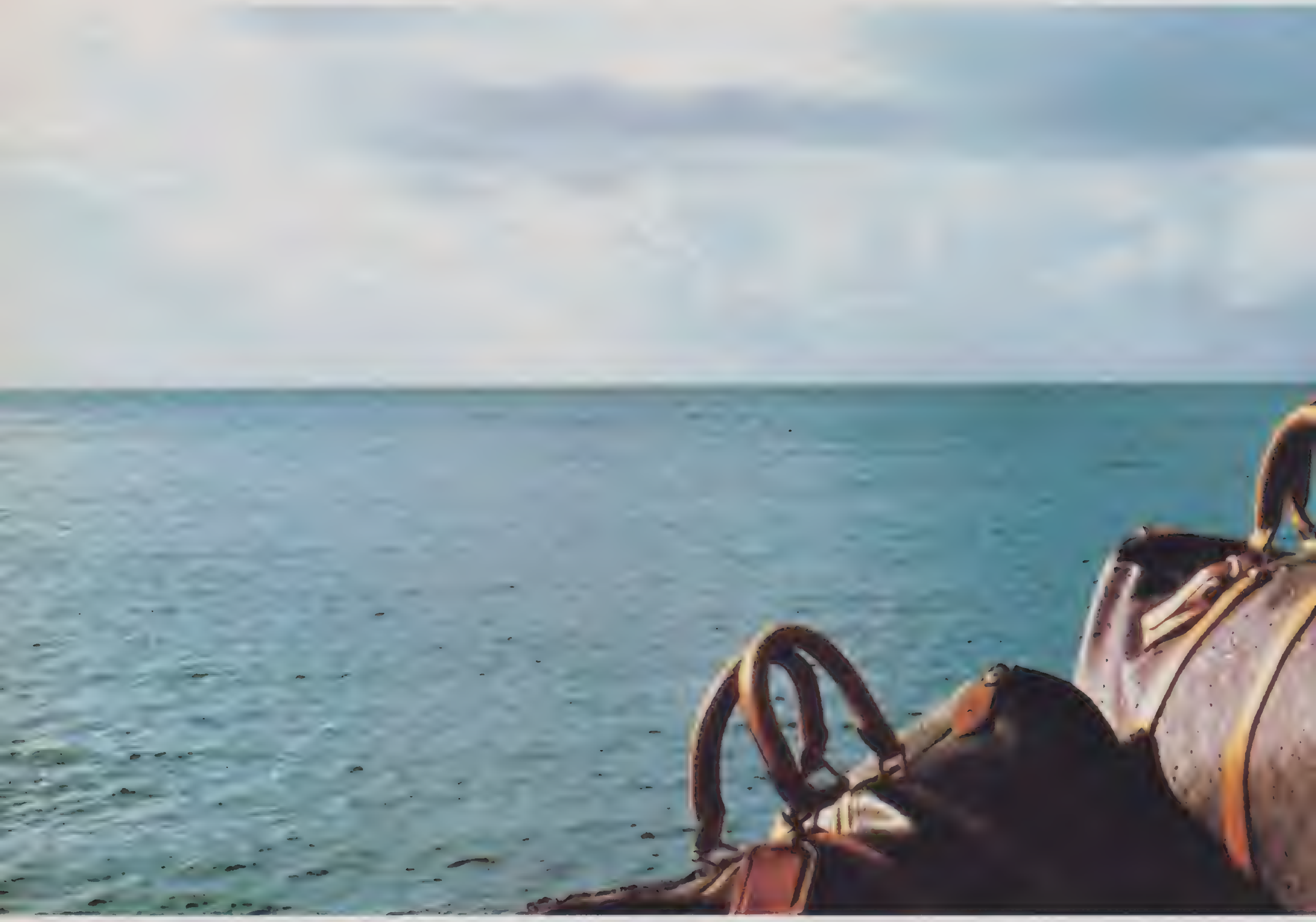

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Your Well-Being

By Barbara Lang Stern

Asking for favors: reasons why you should feel good about it

Are you comfortable asking for a favor? For assistance, advice, an introduction or entree?

Making such a request can be far from easy, especially if as a child you were taught not to ask for things, but rather to feel lucky and appreciative for whatever you got. You may have endured a childhood pattern like the one described by David J. Schwartz, Ph.D., in *The Magic of Getting What You Want* (Morrow), a pattern in which you asked for what was important to you and your parents "simply said no . . . with no reason given as to why." Rejections like this are apt to be felt by a child as a total rejection of self. Later, the adult who prefers to do without, rather than ask for a favor, may unconsciously shrink from reexperiencing that exquisite sense of helplessness and endangerment. But we, of course, have more resources than a child has for handling rejection; we're neither helpless nor endangered; *and* we can learn to understand the dynamics that shape the adult exchange of favors, which is, after all, the basis of networking!

Advice is probably the easiest thing to ask for, perhaps because as children we found our parents so ready to share this coin with us. Or perhaps we intuitively sense that being asked for advice is flattering; dispensing it, enjoyable. Yet when the advice we're seeking must come from someone whose time is money, or whose business is to give out the information we want in exchange for money—a lawyer, doctor, editor, accountant—suddenly, we face a favor situation as complex as any other.

"People will do favors for others not necessarily because they expect those particular individuals to owe them something and repay them but generally because they expect that the *system itself* at some point will reward them," explains Charles Kadushin, Ph.D., professor of psychology and sociology, Graduate Center, City University of New York.

"In order to have that expectation of reward, you have to feel part of a particular system, social or professional. By the same token, in order to feel comfortable *asking* for a favor, you need to feel you're a legitimate part of the system so that you have the expectation of giving something back to it," continues Mr. Kadushin, who is a pioneer in the study of networks and coauthor of *Books: The Culture and Commerce of Publishing* (Basic Books), which describes among other things the publishing network. Mr. Kadushin notes that feeling you're part of a system comes from being active in it. The initial favor you ask may be a sign of belonging; a signal that you're ready for someone to ask you for something, too.

"I don't think I should get something for nothing," you might say.

"You won't!" replies Mr. Kadushin. "If you're part of a system, you'll give as well as get. The favor business has built-in costs, which people unconsciously weigh when deciding whether to accede. If the cost to me is low in terms of how much time, effort, or prestige I will have to put out, or low in terms of how many credits I'll be using up with a third party I may have to approach in order to grant the favor, then I'll do it, in the expectation that the system eventually will reward me.

"There's also *noblesse oblige,*" continues Mr. Kadushin. "The higher a person's status, the more likely he or she is to grant a favor, even at a relatively high cost, because she's got a larger stake in and obligation to the system. But again, you're not getting something for nothing: she's repaying the system and at the same time, accumulating more favors and accruing more power."

"I'm afraid I'll be rejected," you may say.

"Everybody's afraid of being rejected," acknowledges Mr. Kadushin, "but it can help if you realize that when a favor is refused, usually the reason someone says 'no' is what we'd call structural, or having to do with the situation the other individual is in; it's not personal, not a sign of your shortcoming."

Mr. Kadushin does point out that some people are especially prone to doing favors, and knowing them or someone who knows them can be very helpful. "These are the great networkers; they are, if you will, Godfathers who love doing favors in order to build up credits and have others owe them something, so eventually they can call in their chips."

Interestingly, Mr. Kadushin reports that, contrary to what common sense suggests, the *more* favors you've already gotten from someone, the more likely that individual is to help you again. "The person feels good about having helped you before, which is a reward in itself; and a relationship has been established."

"I don't like asking for a favor because it puts the other person one up on me."

"There's no question, favors involve power brokerage, and you *are* ceding something by asking, because it builds up the other's power base. In order for *you* to feel all right about it, you have to build an adequate power base of your own," suggests Mr. Kadushin.

"I don't want to ask for something and put someone else on the spot."

This widespread feeling is one you may want to examine most closely. As valid and caring as our concern may be, does it encourage growth and resilience? Each of us is limited; we are interdependent; and, fortunately, almost everybody wants to help somebody. Perhaps, you need to be less protective; to elevate yourself and the other person by making an adult request for a favor and giving someone else the chance to handle it as an adult. ▽

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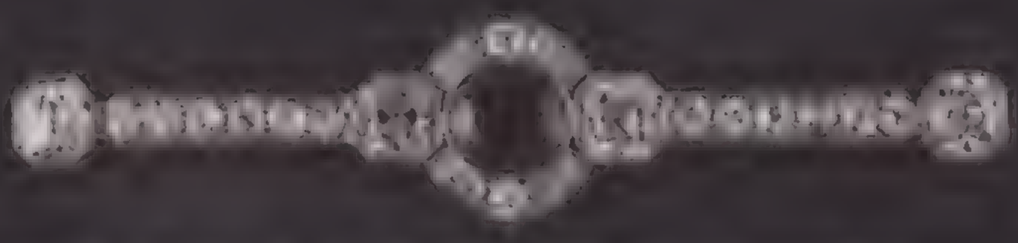

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PERRY ELLIS

BALLET'S

OKLAHOMA CITY

YOUR LETTERS

(Continued from page 22)

politically active before. The growing threat of nuclear annihilation has been the motivation to become involved. WAMM urges women in other communities to band together to work for peace by organizing their own groups or joining existing peace groups. As Cora Weiss urges: "... no matter what else you do, no matter how you feel on any political issue, it really doesn't matter: just do one thing, work for peace, so that we can all be grandparents."

Linda Wiggen
WAMM Member
Minneapolis MN

Fashion fan mail
Just a short squib to say good job on your Paris/Milan coverage (June, 1983). All too often, I despair, while peering at tiny runway shots, of ever knowing quite what those intriguing clothes *look like*. Pages 164 to 171 were marvelous—clear full-length photos, minimal chat, and a nice diversity in designers and styles. Also appreciated: the summer men's wear goodies . . . but my beau is alarmed at the covetous looks I'm giving his pink shirts from Barney's! Excellent June issue.

Laura J. Dick
Fairfield NJ

Spooky style?
Is Vogue showing couture Halloween costumes now? The black outfit on page 161 of the June issue looked like one to me. The blue lipstick was the real horror of it all!

Marlene Yanchus
Wilkes-Barre PA

Welcoming new views
Thank you for your new column "Beauty Now: New Perspectives" (June, 1983) dedicated to the beauty concerns of Black women. It's a small step—and long overdue—but most welcome.

Nonwhite women far outnumber white women on this earth, and it is high time that national magazines welcome us into the human race within their pages. Your advertisers would also do well to remember that disposable income is clutched in many a dark fist.

S.L. Woods
San Francisco CA

Awareness in answers
As a young, female driver I really felt the article "Women & Cars" ["The key question: Are you covered? Choose insurance that says yes"], March, 1983 was extremely helpful to me. The questions that were answered were similar to the ones I had.

The other questions I had were answered when I called the toll-free number the article gave. This article made me more aware and a little more safe.

Kelly Nolff
Davison MI

The "force" is with her
Concerning the article "Fascinating Fascism" by Michael Korda (June, 1983): for the first time in the eight years since I lived in Beirut, Lebanon, an author has managed to relate a thought-provoking article concerning a "force" that I, too, have experienced.

The "first year" of the Lebanon war stirred frightening feelings within me and exposed me to a side of our nature that here-to-fore had only been read about or seen on the screen, but was certainly not "real."

Mr. Korda's words reminded me of the truth of evil that has become glorified, romanticized, and mystified. Thank you for reminding me *not* to forget.

Stephanie L. Geisler
Shoreview MN

Lasting pleasures
Early in 1982 I relocated to New Orleans from the East Coast. It did not take long to recognize a dearth of many things taken for granted in New York City (retail, media, directions in style, self-help, etc.). I suppose they do exist, however difficult to seek out and acknowledge in the deep South. . . .

Thanks to Vogue, I have been able to keep in touch with fashion, fitness, and in turn, myself. This past year I composed a notebook binder containing excerpts from this year's issues. The book is organized similar to the magazine featuring contents to include chapters on fashion, hair, make-up, fitness, etc. It is simple to add to and to go back and enjoy favorite articles, or stop and read an article when you are seeking incentive. Please keep up the quality of Vogue; it is appreciated and remembered.

Libby Sandefur
New Orleans LA

Enjoyed the article "Anatomy and Destiny" by Barbara Rose, April, 1983. Very enlightening. Have enjoyed your magazine immensely for years. Thank you very much.

Suzanne Carroccio
Arlington VA

Picture protest
We, the undersigned, are writing to lodge a protest against a particularly offensive feature in Vogue, April 1983. The inclusion of a nude photograph of Jessica Lange's two-year-old daughter is an outrageous breach of common sense and good taste. The presentation of infant nudity is morally unacceptable and definitely not "cute." Vogue has become increasingly notorious for its exploitation of younger and younger women. Unfortunately, we are aware that unless the public registers the strongest possible complaint, this kind of blatant degradation is only the beginning of an escalating trend.

As students and teachers studying the effects and intentions of advertising, we are acutely aware that nothing is included in fashion copy or photography by accident. After viewing the film "Killing Us Softly" by Cambridge Documentary Films, Box 38, Cambridge MA 02139, we were also aware of the subliminal impact of this kind of material.

We trust that in future issues a greater sensitivity to the privacy of minors will be exercised. As adults, we all have a responsibility to protect children from such very real forms of abuse, to say nothing of their future embarrassment.

Sandra Steele
Karen Hebert
B. Falb
Theresa Imai
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Skin care: ***Heavy-duty help for sensitive skins***

HOW DEEP? HOW PURE? YOUR SENSITIVE SKIN WANTS THE ANSWERS.

The woman with sensitive skin faces a dilemma. Her more fragile skin can tolerate only the purest possible ingredients. Yet many hypo-allergenic treatment lines fall short of giving her tender skin the powerful help it desperately needs.

A unique French skin energizer provides the powerful help sensitive skin needs. Yet it's allergy-tested too.

DOES YOUR SKIN HAVE TO MAKE A CHOICE?

There is a solution. Orlane, the French company long known for innovations in skin treatment, has created an energizer for sensitive skins that's loaded with deep-penetrating nurturants. Yet this unique product contains no fragrance and no alcohol, and has been thoroughly clinically tested for irritancy and allergy. It's called Overnight Nurturing Fluid.

Unlike some treatments that have to fight their way through an oil base to do their work, Overnight Nurturing Fluid is free of oil. It sinks quickly into the epidermis, penetrating to the deepest level to bring nourishment and moisture to the emerging cells and help them utilize essential oxygen. It forms an "incubating envelope" that nurtures those cells on their sometimes traumatic journey to the surface of the skin. Among the multitude of natural skin substances it reintroduces are collagen and elastin, which promote resilience and softness.

Meanwhile, Overnight Nurturing Fluid works on the surface, helping smooth away wrinkles, making the outer skin smoother and more healthy-looking. The effects can be noted within an hour after application.

RESULTS: IMMEDIATE AND LASTING

Clinical tests on Overnight Nurturing Fluid show an immediate increase in the moisture content of the skin. Daily application for two weeks shows further improvement. And the effect lasts. While Orlane recommends that you use this energizer nightly, tests show that even with a week of neglect, the skin doesn't revert to its initial dryness. It retains a significant percentage of its new-found moisture.

The effect builds, too. Within days, you're likely to see an improvement in wrinkle appearance. In weeks, dry skin wrinkles are noticeably diminished and the smoothness, softness and moisture are even more pronounced.

Your skin will feel soothed, calm and comfortable. It will look glowing. It will be better protected, less difficult to live with. And there's reassuring word from clinical tests: Overnight Nurturing Fluid does nothing to disturb the natural chemistry of your skin.

THE HEART OF YOUR SENSITIVE SKIN REGIMEN

What's the most effective way to clean your skin to ready it for the treatment? Does your particular skin need further nourishment? The Orlane Beauty Advisor can answer those questions for you, drawing from Ligne Pure, the Orlane line of sensitive skin preparations. But Overnight Nurturing Fluid is the driving force behind the regimen. Even if you start using only Overnight Nurturing Fluid, you can expect a noticeable difference in your skin.

Seek out the Orlane counter in your favorite store and ask for Overnight Nurturing Fluid, the allergy-tested treatment with the power to help your skin.

How can you tell if your skin is sensitive?

- *Is your skin so easily irritated that you're almost afraid to give it the treatment it needs?*
- *Does your skin seem so thin it's almost translucent?*
- *Does it often sting or feel uncomfortable?*
- *Does it show redness, blotchiness or broken capillaries?*
- *Does it feel almost painfully dry and tight and show dry-skin lines?*
- *Does your skin react badly to: hard water? certain cosmetic products? detergents and soaps? various fragrances? wash and wear-treated fabrics? intense heat or cold? wind and sun?*

If your answer is yes to any of these questions, you should be using a treatment specially formulated for sensitive skin, allergy-tested yet potent. Overnight Nurturing Fluid from Orlane.

Your sensitive skin needs powerful help.

But it demands a treatment that's allergy-tested.
Overnight Nurturing Fluid is loaded with deep-penetrating nurturants that bring moisture and nourishment to emerging cells. It has the power you need to help achieve smoother, more resilient skin, with the safety your skin demands.
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changes

In a new season, real differences in makeup, in skin care... and in fragrance

A difference in makeup now: colors that are deep, matte, "plush"-looking . . . that can be worn straight from the tube . . . or mixed in your palm with either of the new accessory colors: yellow and white (more fall color news, page 670). The thinking behind this season's best looks: to keep them *long lasting* . . . and natural-looking. To that end, less makeup means more skin caring.

The news: Cura di Vita moisturizer, one of the nine Terme di Montecatini's skin treatments (more on this new Borghese line made with the mineral water of the Montecatini spa, page 695) . . . The plummy mauves here on Renée Simonsen, from Princess Marcella Borghese's "Passione" collection: Bold Rosa/Navy Notte eyes, Rose Flambé cheeks, Regalia Red lips . . . Hair, Suga of Suga Salon; makeup, Ariella. Fashion by Geoffrey Beene; necklace, Arthur Koby; earrings, Stephen Dweck. Details, last pages. Photo by Avedon.

Skin Caring . . .

With fall's change in temperature, drier environment, skin needs different attention. One way--from René Guinot, (in top salons): Ligne Effective, containing mucopolysaccharides, a natural complex highly effective in retaining moisture . . . At-home: the Face Machine deep-cleans skin. (By mail: United Polymer Corp., 61 Willett St., Passaic NJ 07055.)

Eyes: NEWEST LINERS TO GO FOR ARE CAKE AND LIQUID. "CAKE LINERS, USED WITH A WET BRUSH, OFFER MORE CONTROL, WEARABILITY," SAYS MAKEUP ARTIST RICK GILLETTE. "USE A MATTE, NEUTRAL COLOR FOR A BASE LINE AROUND THE EYE AND TO CONTOUR. LIQUID LINER, AVAILABLE IN MANY COLORS (INCLUDING METALLICS), IS BEST FOR ADDING ACCENT—JUST ABOVE THE LASH LINE IN CENTER OF EYE, OR UNDER EYE FROM INSIDE CORNER TO CENTER." . . . ALMOST MORE IMPORTANT THAN THE POWDER MAKEUP YOU USE—EYESHADOWS, HIGHLIGHTERS, BLUSHERS—ARE THE BRUSHES USED TO APPLY IT. THEY MUST PROVIDE CONTROL AND THE ABILITY TO BLEND COLORS WELL. LOOK FOR NATURAL HAIR, SOFTNESS, FLEXIBILITY WHERE NECESSARY (AMONG THE BEST: THOSE FROM SCANDIA; THE NEW CUSTOM BRUSH COLLECTION FROM MERLE NORMAN) . . . AND, FOR LASHES: A MASCARA WAND WITH *REAL* CONTROL, MAYBELLINE'S DIAL-A-LASH—TEN SETTINGS DELIVER DEGREES OF COVERAGE, FROM THIN TO THICK.

FRAGRANCE NOW

- *Bloomingdale's "Fête de France" features all things French and wonderful, including limited-edition French fragrances. . . . Two: Chanel's re-creation of the romantic 1920s fragrance, Bois des Iles. . . . Jean Patou's relaunch of Normandie, a 1935 original.*
- *Another revival with long-term availability: Sheherazade—chypre-based Oriental as exotic as its namesake legend—derived from Jean Desprez's original 1930s formula.*
- *More and more, men are catching up with women in fragrance purchase and use. For him, more choice: Halston 101—modern, herbal/spicy . . . For Kouros lovers, YSL's new Kouros Sport Formula Face Emulsion: outdoorsy scent, emollient skin protection.*

Lipstick tricks: To apply lip color that lasts, makeup artist George Newell *(right)* starts with a base of Elizabeth Arden's Lipcare Stick to soften and prime lips. Then, he lines *and* fills in with lip pencil; layers on a second coat of a different-color lipstick. To get real depth of color, try soft mauvy brown lipstick over grey/brown base; or pencil on berry first, slick with pink . . . Revlon's best-seller lipstick: Blackberry Super Lustrous, a deep, rich color that can be blotted down to work with a range of skin tones.

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Night Of Olay's rich emollients penetrate your skin, creating a nurturing environment similar to the one your skin had when you were young. Throughout the night, Night Of Olay eases dryness, until tiny wrinkle lines seem to fade from view.

Yet, for all its richness, Night Of Olay is quite different. It's remarkably sheer and greaseless, allowing your skin to breathe naturally, all night long.

You'll awaken to a fresher, younger look.

With Night Of Olay, younger-looking skin starts tonight. And a new beginning can be yours tomorrow.

NIGHT of OLAY

Q&A

BEAUTY

News on skin care, moisturizing... a look at at-home electrolysis

I'm confused about moisturizers. Should I use a protective or penetrating formula? Is there a difference? And how long does a moisturizer "last" on the skin?

At one time, moisturizers fell into two basic categories: *protective*—with oils that form a light, occlusive film on the skin and "lock in" moisture—or *penetrating*—formulated to "draw" moisture from the air into the upper layers of skin cells. Today, more and more products combine both types of ingredients for maximum skin benefits.

The best way to judge whether a moisturizer's for you: by its effectiveness. "Unless your skin is extremely dry, you should be able to apply your moisturizer in the morning, not reapply it till after you've cleansed your face at night. After a few weeks, you should get a 'carry-over' effect, meaning that if you forget to apply the cream or lotion one day, your skin shouldn't feel parched or dry," said Edward Marlowe, Ph.D., president of consumer products research and development, Warner-Lambert (makers of Lubriderm).

"While a moisturizer that instantly 'sinks into' the skin seems to give the fastest results, a product that disappears that quickly probably won't last very long. Likewise, if it takes more than a few seconds to rub a moisturizer into your skin, it's too greasy a choice. Blotting the excess off your skin isn't the solution, as it will only remove the moisturizer's protective benefits; switching to a 'lighter' product that is more appropriate for your skin type is best."

I have some broken capillaries on my cheeks. I've tried to hide them with concealer, but the areas still look red. Is there a better cover-up?

"Use yellow to neutralize the red of broken capillaries and blemishes," said Deanna Fry, freelance makeup artist of Beverly Hills, California. "A yellow-tinted highlighter works best, but it's difficult to find, is available only at professional beauty-supply stores. A good substitute is a yellow-tinted base. Use a small brush to touch the base on the red spot, then apply foundation to blend into skin tone." *(More on yellow, new ways of using it, page 668.)*

My skin-care basics include cleanser, toner, moisturizer, but I'm not always clear about the order in which they're to be used. Can you help?

"Cleanser is for removing makeup; you should clean skin thoroughly for three or four minutes and always *before* showering," said Ainsley de Salazar, R.N., owner of the Ainsley Skin Care Center, NYC. If you prefer to wash your face in the shower with soap, make sure to remove makeup first with either makeup remover or cleanser.

"Toner should *not* be used to complete the cleaning of the skin, as many women believe, but to return skin to its normal pH, which helps to protect it from bacterial problems. Apply toner *after* showering or after cleansing your face; then blot face and moisturize." Many women find they do not really need a toner or choose to use one only during warm-weather months or only on oily areas. If you prefer to skip the toner step, apply moisturizer when you get out of the shower while skin is still damp, which helps to "seal in" extra moisture.

I have a few hairs on my face that I've considered treating with at-home electrolysis. How do these machines work? Are they really a substitute for professional treatments?

Experts stress that while there is no one perfect solution to unwanted hair and electrolysis is still the only permanent hair-removal option, it can take lengthy, numerous (therefore expensive) treatments to "work" on even a small area, and the process takes longer when done at home than professionally.

Both home and professional electrolysis is done by inserting a fine wire needle into the hair follicle opening, through which a momentary burst of electric current is passed to destroy the hair "root." One reason electrolysis is so time-consuming: hairs grow in cycles, and at any given time certain hairs that are in the "resting" phase will not be visible above the skin surface. Some hairs may also resist the initial burst of current and need to be retreated.

The big difference in at-home machines: "They have a much weaker current than professional versions," said Samuel J. Mann, president of Inverness, makers of the Inverness One Touch. "This and other safety features make them safer than professional machines but not quite as effective in that more treatments may be necessary.

"Salon and at-home treaments are most difficult on curly or kinky hairs. And following the instructions is essential," said Mann. Women who are prone to keloid scarring, or have diabetes or another systemic disease, should consult their doctors before *any* electrolysis treatment. And electrolysis should never bé done on extra-sensitive areas like moles, warts, or the eyelids. ▽

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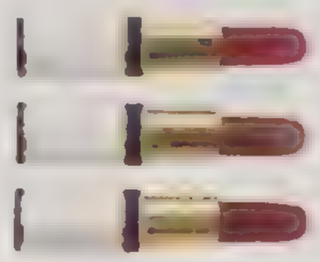

When fashion dresses in a stark, cold mood

The face blooms with shades of flickering intensity, wildly flamboyant

creating the mystery, the look of Feux Follets.

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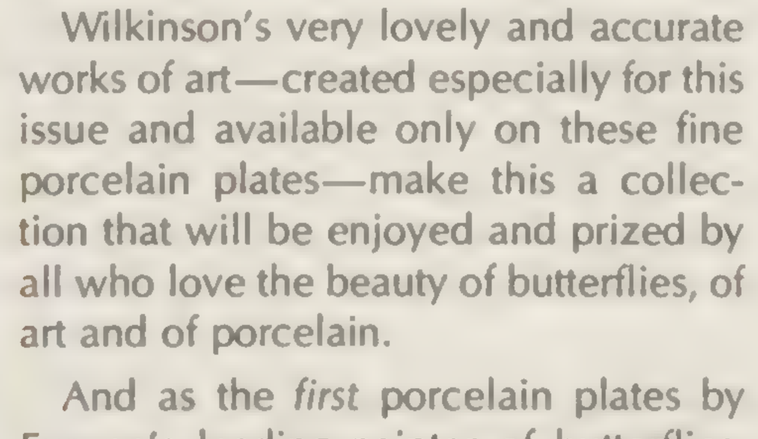

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The new jealousies

Can there be goodwill toward women . . . who work with your husband?

BY BARBARA LAZEAR ASCHER

When Hera sent a gadfly to chase Io out of Greece, when she ordered all lands to refuse shelter to the pregnant Leto, when she arranged for Smele to be burned alive and Echo to be deprived of her own voice it wasn't because her husband was taking business trips with these comely associates. Circumstances have changed but Hera's legacy lives on.

Out of the new enlightenment, out of the feminist movement, out of the thrust for equality for women in the work place is born a new generation of Heras. "She is my 'sister,'" a friend says of the attractive associate with whom her husband spends his work days, travels on business, and meets the crisis of deadlines as a comrade in arms. "She is the one we all worked to bring along, she is living up to the feminist ideal. And I resent and fear her."

Understandable. Who among us is sanguine about these situations? But the times and our own ideals insist that we must be. Insist that we ignore the heart that cringes and twists and contorts with jealousy, Dryden's "jaundice of the soul." After all, we are mature women. We are no longer the dependent child-wives. We are the women working with other women's husbands. We are both cause and effect. We are the new jealous.

In the past, jealousies arising out of the work situation were largely muted by the fact that the presence of women was limited to secretaries. Past generations of wives, blatantly sexist and unburdened by any sense of sisterhood, simply assumed that these women were not suitable "wife material" and therefore not serious threats. A man might dally with his secretary, but his corporation and his ambition would discourage his making an "honest woman" of her. The little woman back home had been carefully groomed for her important role as corporate wife. Prejudice, the threat of scandal, and small minds protected her.

No more. Wives have met their match in the women who work with their husbands. These women have the strength necessary for them to have found their niche in the male world. They are intelligent and accomplished. Whether or not they are physically attractive is irrelevant since their attraction comes from the intimacy of sharing the same work.

There is a camaraderie, a closeness. They are buddies. They speak the same language, share office politics and meals. She really cares that a company is threatening to take over their client. She understands factoring and arbitrage and municipal bonds. When he talks about the day's strangulated hernia or coronary by-pass her eyes don't glaze over. She questions the procedure and suggests improvements in technique.

She is, in other words, ideal. Jealousy does that. It exaggerates our own shortcomings and the other's perfections. It makes us our least appealing when we are desperate to appeal. It makes us infantile when we need to be mature. It makes us insane when a cool head is called for. It makes us guilty because the fantasies of harm we wish upon the object of our jealousy, if realized, could send us up for fifty years to life.

Oh yes, Hera is alive and well in the heart of the jealous spouse of either sex. Show me a husband who is indifferent to the number of miles covered by his wife in the company of a male colleague and I will show you a stone. If he breathes, he worries. If he worries he joins the rest of us out there on the lunatic fringe.

The morning that I was to depart for my law firm's summer outing my husband asked if there would be swimming. I replied that I certainly hoped so. "You mean that you will wear a bathing suit?" The look of alarm softened my desire for the obvious sarcastic response. We had left the realm of reason. There was not a soul who would have mistaken me for Bardot, Grable, or Monroe reincarnate. No dazed, love-struck mass of Wall Street attorneys was going to dive in the pool after me for a closer look or underwater embrace. None, that is, except the parade my husband was seeing in his mind's eye. Jealousy's functioning eye.

Jealousy is a freak of nature. It, along with sharks and cockroaches should have become extinct. It serves no purpose except perhaps to inspire some great literature. Without it, we would not have *Othello* or some fine lines from *Paradise Lost.*

Jealousy does not protect love. It does not bind the family of man, guard the balance of power or of ecosystems. It does not serve as an aid to navigation to heart or eye. It blinds, it warps, it distorts.

If jealousy were a bacterial antigen, the Centers for Disease Control in Atlanta would have researchers on a round-the-clock search for an antibody. There would be boxes for coin contributions at the cashiers' counters in restaurants. If it were a crop-destroying pest, the ban on DDT would be lifted. If it were standing in the way of high finance and industry, it would be threatened with warfare. But it is a matter of the heart and those matters have always been relegated to the realm of private agony and less private art.

Given all this, how to protect the self and one's beloved from its destruction? I suppose we could invite them around . . . these objects of our jealousy, these perfect women large of chest and slim of ankle, multiply orgasmic and mentally astute. Expose them to the light and your mind's eye will squint. In jealousy, what you don't see *does* hurt you.

And I suppose that we should learn to respond to this Heratic madness with generosity of spirit. When a friend of mine remarked to her husband that his female associate "certainly isn't very attractive," he should not have responded, "Yes, she is." We could be kind when we are defensive. I could have made one mad but ultimately wise gesture that hot and crazy day and put my bathing suit in my husband's briefcase for safekeeping. For the safekeeping of his otherwise perfect sanity. ▽

JH COLLECTIBLES AT SAKS FIFTH AVENUE, JOHN WANAMAKER, PHILADELPHIA, PARISIAN, ALABAMA, MARSHALL FIELD'S, CHICAGO, HARZFELD'S, KANSAS CITY, PALAIS ROYAL, HOUSTON, SANGER HARRIS, DALLAS, DAHL, UTAH, NORDSTROM'S, WEST COAST AND OTHER FINE STORES. FOR THE NAME OF A STORE NEAR YOU, WRITE JH COLLECTIBLES, 1407 BROADWAY, NEW YORK, NY 10018

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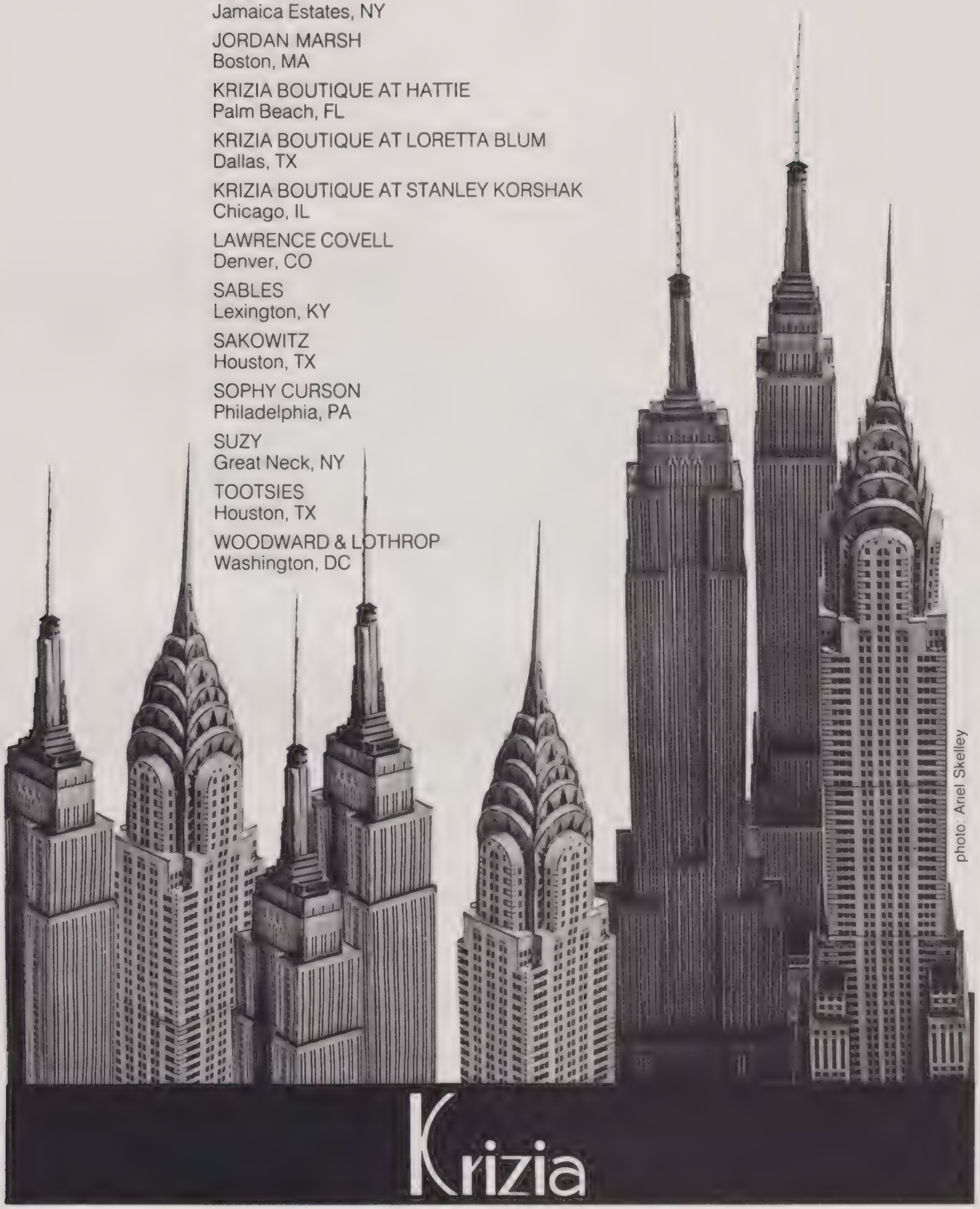

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Krizia boutique at
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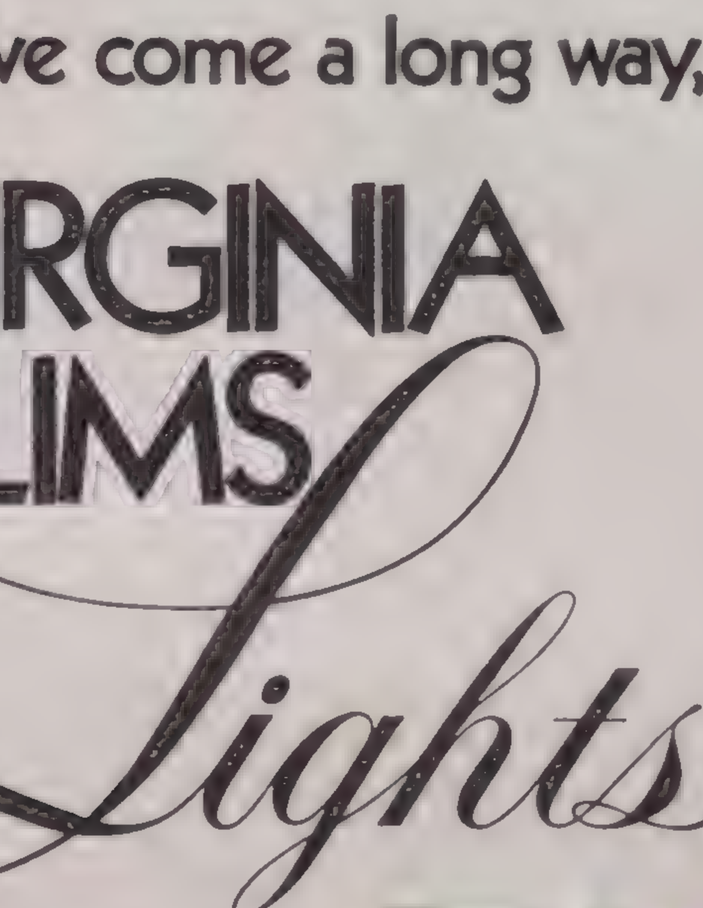

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Horoscope

By Maria Elise Crummere **September**

Your Virgo profile: For inveterate organizer Virgo, life is a road to pave to perfection. Those of this persevering sign pursue tasks so thoroughly they've been called "presidents with the supreme skills of the secretary"—earning the epithet "workaholic." Though intent upon professional achievement, Virgos are equally steadfast as friends

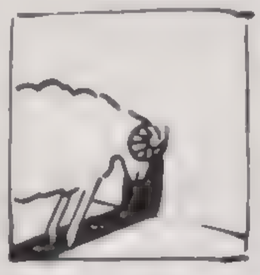
Virgo AUGUST 23–SEPTEMBER 22

Your ruler, deft decision-maker Mercury, now in your sign sets the tone for September—a month of many crucial settlements and signings—some in secret. Stunning success in business follows the new moon on the 7th, but keep your wits—especially on the 10th through the 12th. There's danger of delay owing to Virgo's overprecision and indecision. A storm of disputes among professional peers arises the 26th, but your keen reasoning skills see you through.

Libra

SEPTEMBER 23–OCTOBER 23

A strong romantic undertow this September: it's all you can do to keep yourself afloat. From the 16th to the 19th your very social ruler, Venus, in warm-hearted Leo tempts you to follow a whim—wherever it leads. Resist this quixotic impulse as well as dangerous daydreaming on the 24th. This new wave of Libran love peaks the 29th—marriage is not to be ruled out. Don't let passion for your profession cool either—least of all now.



Capricorn

DECEMBER 22–JANUARY 19

A change in season accentuates the change in you: this month, the classic conservative, Capricorn, plays go-for-it gambler at work and at play. Why the switch? Your ruler, Saturn, the prudent planet, enters Scorpio—meaning close contact with lucky Jupiter and revolutionary Uranus. Insure a lucky streak: select risk takers and serious thinkers as partners. Forget "better-safe-than-sorry"! A great day to take a risk: the 25th.

Scorpio

OCTOBER 24–NOVEMBER 22

The Scorpion's business acumen is at the helm this month: your ambitious ruler, Mercury, is in league with a kindred sign, analytical Virgo. Cash in on this career-opportune time: launch pressing projects, scramble to do ground work for future ones. On the 24th, a nugget of information drops in your lap: exploit every bit of its value. The day to make contact with the Powers That Be: the 27th.

Aquarius

JANUARY 20–FEBRUARY 18

September is harvest time in your work life: project after project yields success and prosperity. The wellspring: your ruler, Uranus, brings experience and sound judgment to the good fortune of Jupiter. The period in which you expand without bounds: the 20th to the 30th. Display your strengths: inventiveness, dedication. And sell yourself! Then, the 30th, call it a day; and meditate on what you've gained practically and psychologically.

Sagittarius

NOVEMBER 23–DECEMBER 21

Greet September with open arms: your ruler, jovial Jupiter, is in good company all month. Intimate and professional peers offer valuable advice, and both your good-neighbor nature and your analytical genius thrive on this. The key to making the most of it all: listen. Play down your impulsiveness; if a road has obstacles, take a detour. The 24th, 25th, and 26th are crucial days for exchanging new ideas. But think before you speak.

Pisces

FEBRUARY 19–MARCH 20

Be proud, Pisces: you've come a long way in organizing your hectic life. Now, the natural idealist in you is motivated by nuts-and-bolts concerns. The reason: your ruler, Neptune, enters practical Capricorn after a long transit through philosopher Sagittarius. You've inherited a storehouse of ideas and now invest them in action; during the very productive period of the 19th to the 29th, you reap the profits. *(Continued on page 228)*

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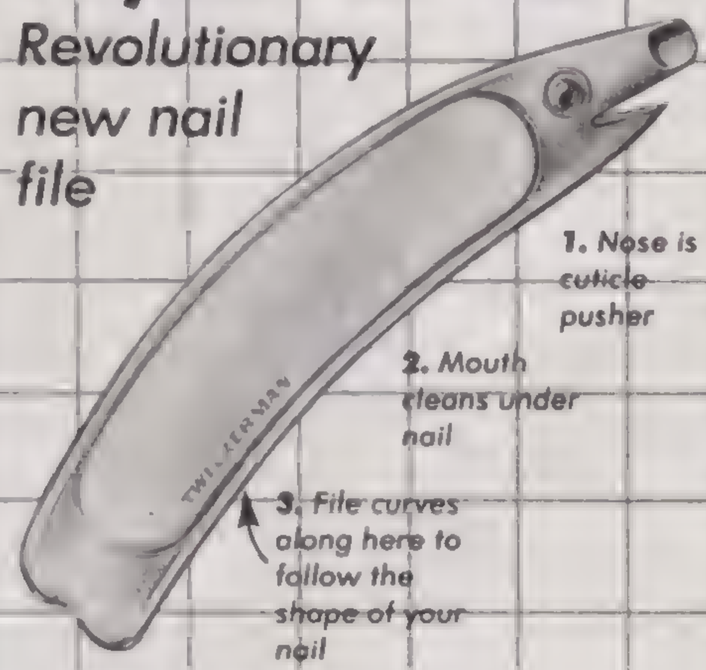

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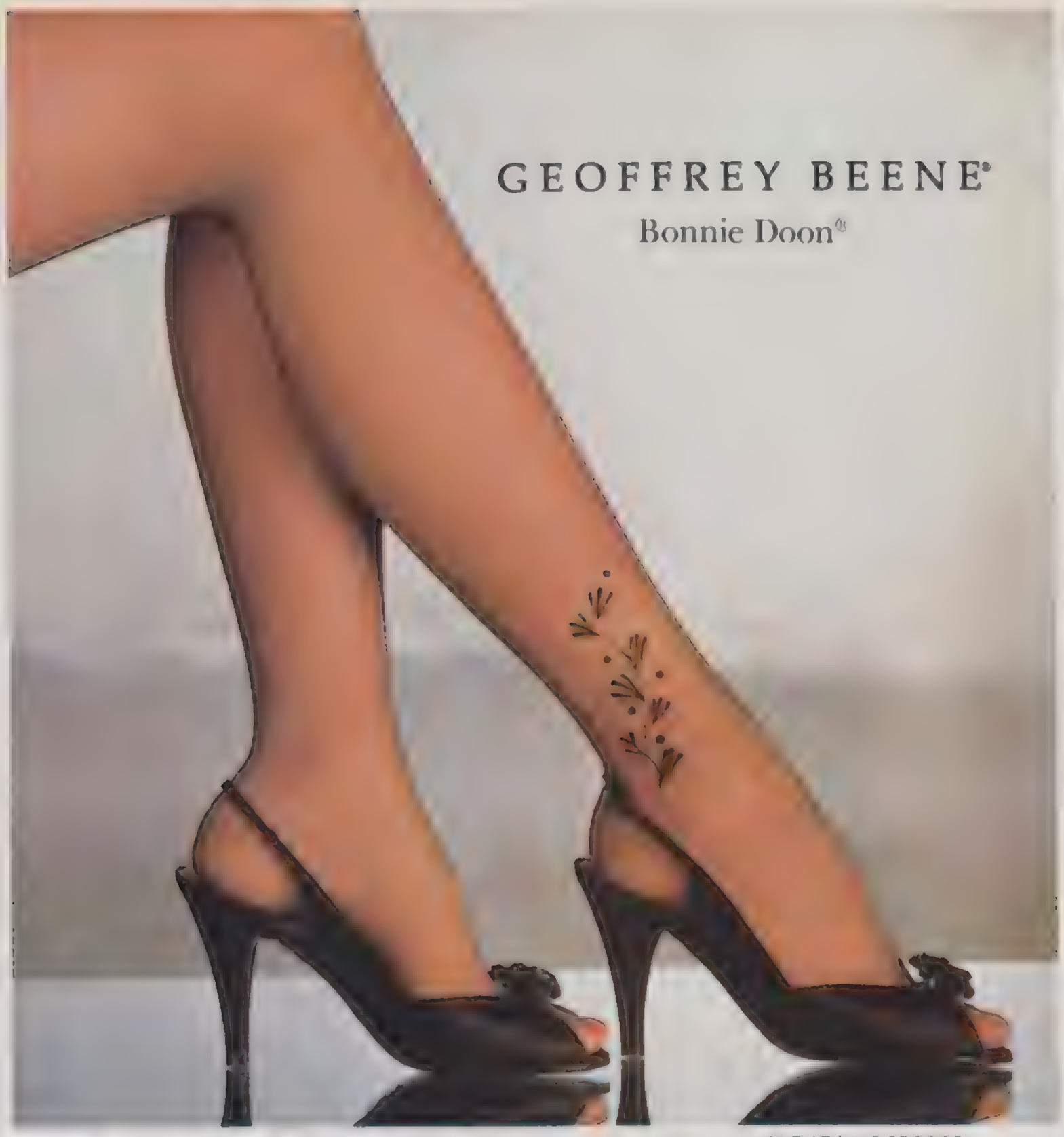

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HOROSCOPE

(Continued from page 225)

Aries

MARCH 21–APRIL 19

High energy—you're going to need a surplus in September as opportunities abound in love and work. The source of this flurry: your ruler, Mars the instigator, in enthusiastic Leo until the 20th. All this time, industrious Aries is a winner at work; and, from the 14th to the 20th, romance enhances this blithe-spirited season. Make an effort with someone special the 17th and 19th. On the 27th, you will be lavishly toasted for all the efforts.

Taurus

APRIL 20–MAY 20

September will give you a major cue—take it. Prompted by your very social ruler, Venus, now in Leo, the supreme show-off, your talents are in the limelight until the 9th. Don't let your diplomatic reserve obscure your ambitious side, but don't get starry-eyed either! Tantalizing opportunities inundate you the last five days: you'll want to have it all, but choose only what you can't live without.

Gemini

MAY 21–JUNE 21

September may say back-to-work to the rest of the world, but for Gemini it's playtime. Hedonism's your sport the first five days, while the 6th, you're the quick-wit champ—entertaining others with amusing—even amorous—tales. But when love becomes more fact than fiction on the 14th, make no commitments. Wait until the 26th to get a good grasp of the many options. "Just going along" on the 27th leads to harmony—and bliss!

Cancer

JUNE 22–JULY 22

The new moon on the 7th acts as a magnificent magnet that draws you into a month of nonstop action. September becomes *the* time to shine at work—you're especially dazzling from the 11th to the 16th. The full moon on the 22nd then casts Cancer in a demanding project to which you give your all until the 25th. At that point, escape the whirlwind long enough to survey the progress of each of your tasks, tally up what you rightly deserve. Then, on the 28th and 29th, collect your due.

Leo

JULY 23–AUGUST 22

Like the sun that rules Leo, you like to be in the center of things—and that's where you are this month. With social Venus and motivating Mars both flourishing in your sign, romance and finance are at your beck and call. Scrutinize the many options, and after the 26th, choose either love or money to focus on. Then, use your leonine powers to preside over this very demanding domain.

HOW TO HAVE YOUTHFUL EYES.

Advice from CLARINS on controlling the first signs of aging.

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WHAT YOU SHOULD KNOW

A woman's most intriguing aspect—her eyes—is also her most betraying! Because the skin around the eye area is the most delicate of the entire face, it has a low resistance to fatigue, stress and external aggressions. As a result, circles, bags, and shadows may appear. Next stop: signs of premature aging such as wrinkles, puffiness and crows feet.

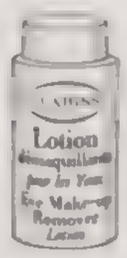
WHAT YOU SHOULD AVOID

1) Oils or heavy creams should never be applied. The skin in this area is mucous-tissue and actually "puffs-up" when products with high oil content are used. 2) Do not apply eye make-up directly onto the skin without a protective barrier. 3) Do not tug, rub or pull area during make-up application and removal.

WHAT YOU SHOULD DO

To diminish the effects of time, weather, pollution and fatigue, CLARINS suggests: 1) Use only non-greasy products near the eyes to prevent swelling and protect this delicate skin from make-up. 2) Minimize the appearance of lines by applying a light balm. 3) Reduce the risk of irritation by *gently* removing make-up.

Talk to your CLARINS Skin Specialist today or write for our educational guide: CLARINS, Dept.VO2D, 540 Madison Avenue, New York, New York 10022.

ACTIONS	KEY INGREDIENTS
EYE CONTOUR GEL with Plant Extracts • Helps reduce bags, circles and small lines. • Revitalizes the eyelids. • Soothes when wearing glasses or contact lenses • Totally greaseless.	80% PLANT EXTRACTS: • Camomile, Cornflower (soothing) • Witch hazel (astringent) • Marigold (relaxing) • Mallow (stimulating)
EYE CONTOUR BALM with Plant Extracts • Helps prevent aging marks around eyes • Revitalizes and nourishes the epidermis. • Moisturizes, soothes and relaxes. • Non-greasy.	• Rose, Cornflower (soothing, softening) • Filatov tissue extract, amniotic liquid (revitalizing) • Biological extracts (revitalizing, helps avoid aging marks)
EYE MAKE-UP REMOVER LOTION with Plant Extracts  • Removes eye make-up gently and thoroughly. • Helps strengthen lashes and makes them supple. • Respects the sensitivity of the eyes—has the same pH as a tear. • Relaxes and refreshes.	• Cornflower, Rose (softening, soothing) • Selected tensio-active elements (cleansing properties) • Protein derivative (helps strengthen lashes)

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SEPTEMBER 1983 VOGUE

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Balliet's Fall 1983 Fashion Show
Wednesday, September 7—11:30 a.m.
The Centre
Jane O'Toole (405) 848-7811

EATON'S
Canada

B. FORMAN CO.
Rochester, NY

The Forman Flair Award and Vogue Fashion Show
Auxiliary to The Medical Society of the
County of Monroe for the
Benefit of Health Career Scholarships
Thursday, September 22—Brunch 11:15 a.m.
Rochester Plaza Hotel
Customer Service (716) 325-1800

HIGBEE'S
Cleveland, OH

Fall Showing—Wednesday, September 7
Shaker Country Club, Shaker Heights, OH

HUDSON'S
Detroit, MI

"The Best of Hudson's" Fashion Shows,
focusing on the Vogue N.Y. Collections looks
September 1 through September 17
East Lansing; Novi; Ann Arbor; W. Lansing;
Troy; Dearborn; Saginaw, MI.● Fort Wayne, IN
(313) 223-1895

IVEY'S CAROLINAS
Charlotte, NC

"Celebration" for the Benefit of the Mint Museum
Monday, September 26—7:30pm
Ivey's Uptown, Charlotte
Pamela Harkness-Boileau (704) 372-3511 x272

KAUFMANN'S
Pittsburgh, PA

28th Anniversary Fashionlogue
for the Benefit of the Opera Workshop
with guest designer Oscar de la Renta
Wednesday, September 21—11:30 a.m.
Special Events (412) 232-2177

LIBERTY HOUSE
Honolulu, HI

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Black Tie Dinner Highlighting the Jenni Ku
Collection to Benefit the Honolulu Symphony
Saturday, September 10
The Jenni Ku Show to be repeated
Monday, September 12—11:00 a.m. & 5:30 p.m.
Ala Moana Store

I. MAGNIN
Los Angeles, CA

Vogue Seminars
Thursday, September 15—6:30 p.m.
Pasadena (213) 793-7101 x52
Friday, September 16—11:00 a.m.
South Coast Plaza (714) 957-1511

I. MAGNIN
San Francisco, CA

Vogue Seminars
Monday, September 12 & Tuesday, September 13
6:00 p.m., 10th Floor Tent—Union Square
(415) 362-2100 x2973

NORDSTROM
Seattle, WA

Vogue Fashion Seminar
Friday, September 9—12:15 p.m. Presentation
Nordstrom, Downtown Seattle (206) 628-1490

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Akron, OH

Topaz—An Evening Extraordinaire for the Benefit
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Show 9:00 p.m., Cabaret Party 10:00 p.m.
E.J. Thomas Performing Arts Hall
Topaz (216) 836-9532

PARISIAN
Birmingham, AL

Parisian and Vogue Present The Fall '83
Linly Heflin Fashion Show
Thursday, September 15—1:00 p.m. & 7:30 p.m.
Birmingham-Jefferson Civic Center Concert Hall
Mrs. C. Stockham Murdock (205) 871-2672
Parisian (Toll Free) 1-800-292-8687

RICH'S
Atlanta, GA

Fall Fashion Clinic
Wednesday, August 31—9:30 a.m. & 6:30 p.m.
Lenox Square
Special Events Office (404) 586-2551

SAKOWITZ
Dallas, TX

Sakowitz and Vogue Present
"The New York Collections"
Thursday, September 8—7:00 p.m.
Friday, September 9—11:00 a.m.
Sakowitz Fashion Salon at
Sakowitz Village on the Parkway
Fashion Salon (214) 934-8300

SAKOWITZ
Houston, TX

Sakowitz and Vogue Present
"The New York Collections"
Tuesday, September 6—7:00 p.m.
Post Oak Assembly Room
Wednesday, September 7—11:00 a.m.
Town & Country Fashion Salon
Wednesday, September 7—4:00 p.m.
NASA Fashion Salon
Thursday, September 8—11:00 a.m.
Post Oak Assembly Room
Public Relations Office (713) 951-3509

SAKS-JANDEL
Chevy Chase, MD

Chanel Fashion Show—Cocktails/Buffet Dinner
Wednesday, September 14—7:30 p.m.
Chanel Boutique
Gwen Pfanku (301) 652-2250

Z.C.M.I.
Salt Lake City, UT

Z.C.M.I. and Vogue Present
"The Fall 1983 New York Collections" for the
Benefit of the Salt Lake County Medical Auxiliary
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Hotel Utah Grand Ballroom
Special Events Office (801) 321-6296

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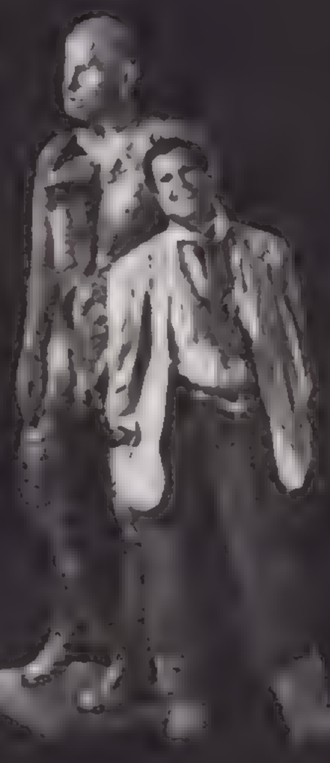

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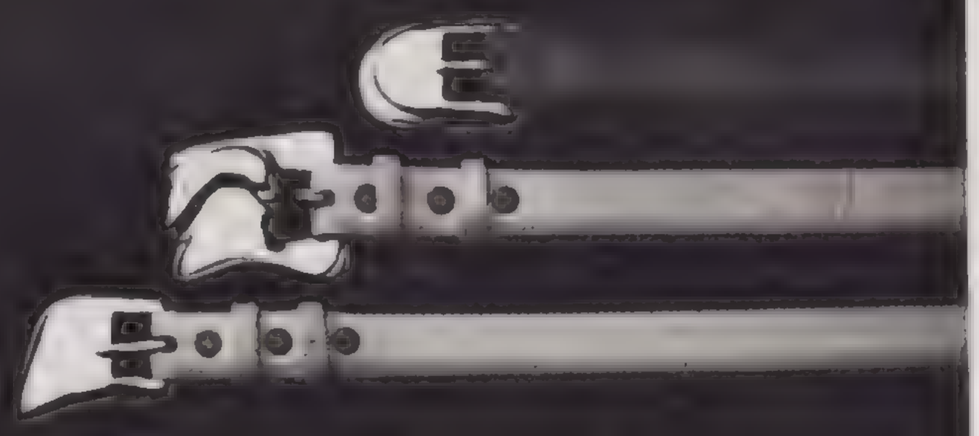

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new options

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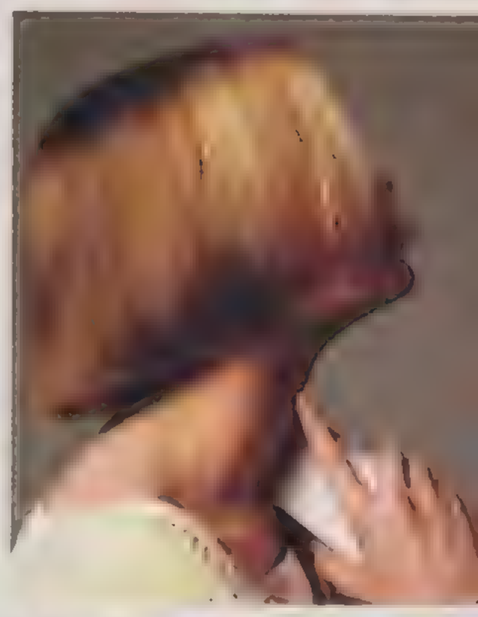
COLOR, NOW, PLAYS UP HAIR'S SHAPE, MAKES A GREAT CUT EVEN BETTER. LEFT AND BELOW, ONE OF THE BEST EXAMPLES OF THIS NEW "SECTIONAL" COLOR, USED ASYMMETRICALLY HERE TO SHOW OFF THE GEOMETRY, THE BALANCE OF A SHORT BLUNT CUT. COLORIST MURIEL MANEYROL OF NYC'S LOUIS-GUY D' SALON CALLS THIS IN-AND-OUT HIGHLIGHTING—SPARSEST NEAR THE ROOTS, MORE CONCENTRATED NEAR HAIR ENDS TO MIMIC THE SUN'S EFFECTS—"COLOR RIBBONING." IT WORKS BEST ON BLOND-TO-MEDIUM-BROWN HAIR, IS SURPRISINGLY ATTRACTIVE.



Latest in at-home hair care: three-step "systems" of shampoo, conditioner, finishing rinse—the last a gentle "freshener" that does for hair and scalp what a toner does for your skin. Formulated for special needs: Redken's Regimen for hair that needs moisture, great for overworked/damaged hair, and the Genus system, gentle enough for every hair type. For more control, more curl, consider the ease of one of the new foam-in styling mousses, such as Fizz from Sebastian International . . . And, new choices for women who wear wigs: Revlon's Adolfo collection.

The look of hair now—*cut short, with real line, definition—starts with hair that's kept in the best "shape" possible . . . with the least fuss possible. Good news: daily shampooing does not have to be drying to hair, "if you choose a shampoo suited to your hair type and its degree of damage, and always follow cleansing with an appropriate conditioner and scalp toner," says NYC and London trichologist Philip Kingsley. To minimize scalp's flaking, use your fingers rather than a brush to arrange hair, using a brush just to smooth hair afterwards. State of mind matters, too, as many women find that stress seems to trigger scalp itching, dandruff, notes Kingsley.*

HAIR "BLUSH" New translucent color gels (some swatched in concentrate below) let you add subtle color—and shine—to wet hair before styling, wash color out with the next shampoo. Gels can give blond-to-pale-brown hair a real color "shock," or work as color-correctors (green to tone down brown hair bleached red by sun, ice white on blond gone brassy). At NYC's Le Salon; Nubest, Manhasset, N.Y.

Support *for hair that needs body: Avram at NYC's Vidal Sassoon salon applies perm solution only (no rollers!) to hair for minutes, rinses out—to add texture without curl. Option for super-fine hair: perm plus cut—shorter layers underneath help lift longer layers on top.*

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lorane's treatise on the virtues of botanicals.

Cleopatra annointed her dark hair with the oils of the henna berry.

Walnut leaves from Persia were a precious luxury to dark-haired women of ancient Rome.

In medieval times, women and children gathered the blossoms of the camomile flower for their blonde and light brown hair.

The study of botanicals is 5,000 years old. But older still is the pleasure derived from them by women who long ago discovered the secrets of these delicate mysteries of the countryside.

So revered were their properties, that the purveyors of botanicals became known in the Middle Ages as "wise women.

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The quality ingredients. Every Klorane product is made from the finest ingredients, individually cultivated at the estate plantation of Laboratoires Klorane in the South of France.

The practical luxury. Because it requires 180 camomile flowers to produce a single bottle of Camomile Shampoo, you'll find Klorane costs more than the ordinary. But such a luxurious way to pamper your hair is well worth the price. Because when you do something beautiful for yourself with Klorane, it shows.

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BEAUTY

Here, keeping on top of your image, staying in good shape—news, ideas, trends from women who do it with great success. . .

GAZETTE

BY SHIRLEY LORD AND DOROTHY SCHEFER

Conversation...with Sophia Loren

Lord: What do you think of face-lifts?
Loren: I have nothing against plastic surgery if a woman is obsessed with the way she looks. But I like to stick with my dear old face. I don't mind getting older. Everyone has to. I'm young inside, so getting old doesn't make a difference to me. The best thing I've ever done for my looks was to quit smoking. . .
Lord: You're frequently photographed wearing glasses . . . does this bother you?
Loren: I've been wearing glasses to read and to get a better view for several years . . . I like to wear them very much. I think all busy women who get up early should wear shades. They're a kind of makeup, so I don't mind being photographed in glasses at all.
Lord: Do you have a specific beauty regimen?
Loren: Soap and water A.M. and P.M., baby cream all over, sunscreen when I go out. But my favorite regimen is my bath. I love to relax in a hot, very fragrant bath because I love being alone, so I can concentrate on thinking of nothing until I feel as light as a feather.
Lord: Do you exercise?
Loren: I swim as much as I can; and when I'm in Paris, I go to a ballet school on the rue de Bac to work out. Otherwise, I exercise every day at home. When I'm working, all my free time has to go toward rest.
Note: **Sophia Loren launched her very successful signature fragrance with Coty in 1980. Last year, the line was extended to include bath-pampering accessories.**

computer fitness

Next step in . . . exercise: a "robotic" exercise machine (from Nautilus) that gives you a display/printout of your strength curve, will eventually keep tabs on blood pressure, temperature, heart rate . . . and tell you which exercises to do, plus evaluate and score your workout. Too good to be true? One snag in using their weight-training equipment, say Nautilus experts, is that it necessitates working out with a trainer whose expertise determines the quality of your workout. With their new machine—now only available to doctors and hospitals—you'll not only have the most accurate supervision but, unlike a human, the machine will never lose interest in you.

Coping . . . AM/PM . . . indoors/outdoors: women's secrets

Why can't women open bottles? Partly, it has to do with a stereotypic female response: to rely on someone who's bigger, stronger; but it's also due to the fact that a woman's center of gravity is relatively lower than a man's. (The gravity center, for both men and women, is around the navel.) Opening a bottle at chest level, where women customarily try to, doesn't work because it's not our strongest spot. New York movement therapist Marianne Battistone's fail-safe way to open any jar, bottle: Hold it at your center of gravity, lower abdomen (where your greatest strength is)—not at chest or waist. Bending knees will lower gravity center further, for even more support. That's the way to twist lids, yank corks. Try it, it works!

"I DRESS FROM THE FEET UP,"

says ABC's U.N. correspondent, Marilyn Berger, who knows she's likely to be on her feet for several hours at a time. "If it's 'boot weather' outside, that dictates what goes on top, which is usually something in the beige/brown group and almost certainly from Blassport. It's essential, though, that I think of my feet first . . . I must be comfortable to think well and fast." Other tips for keeping on top of everything? Always breakfast ("I may not be able to stop for lunch") . . . short no-color nails . . . a haircut she can forget about (cut every four to six weeks by Mallory at Le Tierce, NYC and highlighted by Leslie Blanchard) . . . a well-equipped purse (a combination date/address/notebook, pens, pencils, wallet with one credit card—"I may have to fly somewhere at a moment's notice"—pressed powder, gloss, roll of dimes, brush,) . . . emergency aids ("I keep extra shoes/hose at the office") . . . early to bed ("11:00 P.M. as often as possible") . . . a regular tennis game every Wednesday night (she's married to CBS "Sixty Minutes" producer Don Hewitt; they play against Warner and Kay LeRoy). She doesn't "fight" feeling unwell. "Better to stay home a day or two to recover than to struggle and feel only half alive for weeks." Winding down? "I lift weights, 5 and 10 pounds, to strengthen my leg muscles; and now I'm learning to play the piano."

JANE FONDA'S WORKOUT: FOR EVERY WOMAN?

In its second year on the best-seller list, *Jane Fonda's Workout Book* (Simon & Schuster)—in LP and audio/visual form, too—is still the hottest exercise program for women, despite a caution from experts, all of whom applaud Fonda for getting so many women moving.

"Because of Fonda, a lot more women are exercising," says psychologist and tennis pro Julie Anthony, Ph.D. "She's a motivator." Still, Anthony cautions out-of-shape women and women just starting to exercise on the need for sufficient warm-up and resistance to peer pressure—a difficulty in any competitive class, but more so in Fonda's because the exercise is so vigorous. "Women are often embarrassed to stop when an exercise class becomes too strenuous for them."

Fonda's program is good for flexible women who exercise, says movement therapist Marianne Battistone, adding that "some experts don't approve of stretching before strengthening or bouncing stretches, both potentially damaging and in Fonda's program."

Like a lot of calisthenics classes, Fonda's workout is geared to women with more fast-twitch muscle fiber who can do movements in rapid repetition. "A woman who has more slow-twitch muscle can not repeat movements as quickly and may eventually damage her joints," says Chicago fitness expert Andrea Clark.

Bottom line, for Fonda's or any exercise program: don't push too far too fast; work at your own pace; improve fitness level *gradually*.

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BEAUTY

No-compromise women . . . who's making the Best Dressed List now . . . men: what's "sexy"?—a woman's point of view. . .

GAZETTE

NETWORKING: FOR EXERCISE, ENERGY

Good role models: the nine women who comprise the lunchtime class at NYC's Lotte Berk Method. Whether working out daily or three times a week, these women do it without fail (for some, for as long as ten years!). Participants include: TV producer, editor, investment banker, singer, insurance saleswoman--all of whom agree, exercising on their lunch hour helps them to get through their day. ''We're a committed group who work hard together.'' . . .''It's not the camaraderie but the goal'' . . .''We focus on just one thing: a good solid workout.'' As for success at sticking with the program, says one: ''I never get bored; I always find new ways to work my muscles.''

SLOW BURNOUT . . .

Biggest cause of feeling overtired? "Boredom," says Alice Mason, one of the best-known names in New York real estate and an inveterate party giver but not goer. "Single women can pick and choose which invitations to accept in a way married couples often can't. I never go where I think there's the risk of being bored. I can't afford the time or the energy it takes. . . ." No chance of being bored at Alice's dinners, which take place the second Tuesday every month, where the guest list is a lively mix from many professions. "Small tables, six of eight and two of six, of people who think, talk, listen—that's key to a good party," she says.

BEST DRESSED... *DOLLARS AND SENSE . . .*

Few women on the annual Best Dressed List this year could be called workaholics. Few have paying jobs, which makes the addition of Elizabeth Dole's name all the more interesting. As Secretary of Transportation, Mrs. Dole is well known as a non-stop worker six days a week. For example, during National Transportation Week this past May, Mrs. Dole addressed four separate groups in far apart cities in three days. Never seen at a fashion show, how does she find time to shop for the clothes that helped her make the list? "Though I try to think a season ahead, I find that I do a lot of my shopping in free moments while on the road," said Mrs. Dole. "I don't like to be a slave to fashion and want shopping to be enjoyable." She likes to travel light with color-coordinated, interchangeable shirts and skirts, but "always something soft and feminine for evening."

"New Year resolutions are what you work on 365 days a year. I believe only in personal planning and strategic objectives." This is no slouch speaking, all talk and no do. This is thirty-six-year-old Linda Wachner, one of the youngest women ever to be promoted to president and chief operating officer of a major cosmetics company, in her case, Max Factor, the nation's third largest (Avon and Revlon are bigger). Feisty and tenacious, she took on new worldwide responsibilities (with an operating budget of millions of dollars) as a "reward," working her usual twelve-hour day, turning a loss into a profit.

Linda says many of her decisions are based on her own "smart shopper" instincts . . . "more for less" multipurpose products. "Single eyeshadows average $4. It makes more sense to buy a pan with three or four shades for $5. Every woman knows you need more than one color to create a look. Ours, in eye 'shapes,' show the best use for each shade."

Double-ended eye and lip colors, "pencil one end, brush the other," many more mini sizes for travel—"and to make testing a new product more economical," longer lasting makeup . . . "I put on Colorfast at 6:00 A.M. It stays fresh till I get home at 9:00 P.M. . . . refillable fragrance sprays—these products are winners," says Linda, "they appeal to a woman's common sense."

SEX APPEAL REDEFINED BALANCE IS KEY IN LIFE, SAYS ACTRESS MARY TYLER MOORE, CHAIRMAN OF THE BOARD, MTM ENTERPRISES. "JUDICIOUS PICKING AND CHOOSING" AMONG LIFE'S POSSIBILITIES IS THE WAY MARY DESCRIBES IT. THAT GOES FOR MEN, TOO. "TO ME, WHAT'S ATTRACTIVE IN A MAN—WHAT I DEFINE AS 'SEX APPEAL'—IS INTELLIGENCE, HUMOR, DEDICATION TO WORK, A HEALTHY BODY." . . .

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Model wearing Silksticks Rosecoral Silk. Shawl by Koos Van Den Akker

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Money

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By Lisa Gubernick

TAX-FREE AND EASY—MONEY-MARKET FUNDS

Tax-free money-market funds offer investors of moderate means the tax breaks once available only to the rich. These funds invest in municipal bonds, and offer check-writing privileges.

Tax-free funds are every bit as secure as their taxable brethren, but their yields are almost always less than those of funds that are taxed—so investors usually must fall into the 40 percent (or higher) tax bracket before a tax-free fund will pay off. But if, for example, you are making $60,000 a year together with your husband, at last spring's rates a tax-free fund could have earned you nearly 20 percent *more* after taxes than a regular money-market fund—and that percentage rises with your tax bracket.

It's important to remember that the difference between the after-tax yields of tax-free funds and taxable funds varies constantly, and there are times when taxable will be more profitable—especially for those in the "borderline" brackets of 35 to 40 percent. Money-fund expert William E. Donoghue advises checking with your fund's sponsor each month to see which type of fund makes more sense for you.

Donoghue also recommends switching out of tax-free funds when interest rates are rising, because taxable funds are faster to respond to changes in the financial market. Says Donoghue: "It's time to go into a taxable fund any time rates go above 10 percent—or if they climb more than 1 percent in a month." He suggests staying within a family of funds that offers both tax-free and taxable investments so you can switch your money with a phone call. For a free list of tax-free money-market funds, write to the Investment Company Institute, 1775 K Street NW, Washington DC 20006.

STOCKS—THE BEST ADVICE

Whether you have $2000, $20,000, or $200,000 to invest, if you want to decide yourself where to put your money, it could pay to supplement your broker's recommendations with an independent stock-market advisory letter. "Independent newsletters make sense for anyone who is interested in learning how investment decisions are made—and who doesn't want to entrust everything to her broker, banker, or financial adviser," says George H. Wien, who heads Select Information Exchange, a service that catalogues hundreds of market letters. Newsletters provide recommendations unsullied by brokerage-house solicitations and give advice in such areas as "penny stocks" (stocks that cost less than $1 per share), which are overlooked by the free investment letters offered by most stockbrokers. There are as many as one thousand market letters available—at a cost of $50 to $300 for a year's subscripton—and each claims success. How can you find out which is most reliable? The Hulbert Financial Digest evaluates independent market letters and has won praise from the brokerage community. Last year, Hulbert gave its top rating—for the second year running—to The Zweig Forecast, published by financial analyst Martin E. Zweig, Ph.D. Had you followed Zweig's advice for 1982, a portfolio worth $10,000 in January would have been worth more than $18,030 at the year's end—that's more than quadruple the return from a money-market fund.

SHAREHOLDER POWER—CHANGING THE WORLD YOU OWN

Few of us feel that we have the resources to take on corporate giants single-handedly; but, if you own just one share of stock in a company, you can make your voice heard. Whenever a company sends out notice of its annual meeting, any shareholder can submit resolutions on matters of corporate policy. Topics can range from equal-opportunity employment to participation in the nuclear-arms race—anything you think should be done differently. By filing a shareholder resolution, you are taking an active role in corporate democracy. The only way a company can prevent your proposal from being voted on at its annual meeting is to have the Securities and Exchange Commission intervene, and that government agency has become increasingly reluctant to step in when discussions involve thorny political issues.

Over the last decade, the effort to coordinate shareholder activity has intensified, led by the Interfaith Center on Corporate Responsibility in New York City. The Center has marshaled support from individual shareholders, trade unions, state pension funds, and various religious organizations—this year, it coordinated over one hundred resolutions filed with eighty-five companies on such issues as their roles in the nuclear-arms race, plant closings and layoffs, and energy conservation. Although the resolutions are invariably voted down, the group has had some successes as a corporate conscience.

A recent victory: at the Center's prodding, Sears, AT&T, J.P. Morgan, and Exxon all agreed to report on their activities to encourage equal employment for women and minorities. "Shareholder resolutions send a message to top management," says Timothy Smith, Interfaith's executive director. "They insure that important issues are kept alive in the corporate boardroom." ***("Money" continued on page 288)***

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ADELE SIMPSON

(Continued from page 282)

NEW ALL-AMERICAN GOLD

In an unusual joint effort with the U.S. Mint, a precious-metals company, J. Aron & Co., has made new American gold medallions available through banks, stockbrokers, and gold coin shops for the first time in nearly fifty years. In the past, investors who wanted to purchase gold pieces were usually steered to South African Krugerrands because they were the easiest to resell. R. Leslie Deak, of the Deak-Perera Group, another large precious-metals company, believes that the U.S. half-ounce and one-ounce coins—bearing the likenesses of Louis Armstrong and Frank Lloyd Wright—should change that.

For those who hesitate to buy Krugerrands for political reasons, the new American pieces are one of several options. Canada and Mexico also mint gold coins that are easy to trade.

Medallions cost 4 to 8 percent more than the "spot" price for gold quoted in the newspaper—the premium covers minting and distribution. Charges vary from dealer to dealer, says Anthony J. Horan, vice president in charge of J. Aron's U.S. Gold program, who notes that "as with any sort of financial transaction, it pays to shop around."

LIVING OFF THE LAND

If you've always wanted to own real estate but never wanted to take on the responsibilities of a landlord, a real estate limited partnership may be the investment you've been looking for. Partnership members buy large properties—such as apartment complexes and shopping centers—hiring others to do the managing. For a minimum of $5,000, you can invest in a partnership that purchases existing buildings or one that buys property and funds construction on it (some do both). Partnerships that buy existing structures are considered more secure. "The farther along a project is, the less risky it is—there are fewer things that can go wrong," says Fuhrman Nettles of Robert A. Stanger & Co., a tax-shelter research firm.

Partnerships provide myriad ways to profit. You save money the first year of your investment—as much as 60 percent of your initial outlay can be written off your taxes. Over the life of the partnership, generally ten to fifteen years, you benefit from the income earned by leasing your property. But you really cash in when the partnership dissolves and the buildings are sold—shareholders in some partnerships have quadrupled their original investments.

The long term nature of real-estate partnerships accounts for their biggest drawback: it's very difficult to sell your share before the partnership is scheduled to end. The time element is also a source of risk—any long-term gains depend on the real-estate market. For you to profit, property values must continue to rise.

The success of these ventures hinges on the expertise of the "general partner," who assembles and manages the package. The partnership's prospectus will include the general partner's business history: your lawyer or accountant should examine it for you. Fuhrman Nettles advises novice investors to stick with public partnerships (registered with the Securities Exchange Commission) rather than with private ones, because they are legally bound to disclose the general partner's experience.

GLE

ALABAMA Holmes
ARIZONA Arizona Biltmore Hotel, Broadway Southwest, Diamond's, Registry Resort Hotel, Sears
ARKANSAS M. M. Cohn, Sears
CALIFORNIA The Broadway, Bullock's North, Bullocks Wilshire *(Palm Springs, Woodland Hills, Newport Beach)*, Harris', Hensheys, Liberty House *(San Francisco)*, Macy's *(Citrus Hts., Hilltop, Stockton, Newark, Pleasanton)*, I. Magnin, Rodders, Sears
COLORADO Broadmoor Hotel, The Denver, Sears
CONNECTICUT Howlands, Macy's, Dorothy Dodds, Sage Allen, Sears
DELAWARE Sears, John Wanamaker
WASHINGTON, D.C. Garfinckel's, Woodward & Lothrop
FLORIDA Burdines, Jordan Marsh, Maas Bros., McRae's, Sears
GEORGIA Davison's, Belk-Matthews, Sears
HAWAII Liberty House, Wailea Beach Hotel
IDAHO The Bon
ILLINOIS Bergner's, Bonwit Teller, Carson Pirie Scott, The Drake Hotel, Famous-Barr, I. Magnin, Neiman-Marcus, Sears, Venture, Younkers
INDIANA Block's, Carson Pirie Scott, de Jong's, Hudson's, Hutner's, Lazarus, Sears, Venture
IOWA Armstrong's, Sears, Venture, Younkers
KANSAS Harzfeld's, Macy's, Sears
KENTUCKY Sears, Shillito/Rike's
LOUISIANA Holmes, Sears
MAINE Freeses', Sears
MARYLAND Bamberger's, Bloomingdale's, Everly's, Garfinckel's, Hecht's *(Downtown Baltimore)*, Hochschild-Kohn, Hutzler's, Sears, Woodward & Lothrop
MASSACHUSETTS Almy's, Blake's, Bloomingdale's, Cherry Webb & Touraine, Filene's, Jordan Marsh, Sears, Star Store, Steiger's
MICHIGAN Hudson's, Renaissance Center, Sears, Steketee's
MINNESOTA Powers, Young-Quinlan, Sears
MISSISSIPPI Holmes, McRae's, Sears
MISSOURI Famous-Barr, Harzfeld's, Macy's, Sears, Venture
NEBRASKA Ben Simon, Sears, Younkers
NEVADA Broadway Southwest, Diamond's, Macy's, Sahara Hotel, Sears
NEW HAMPSHIRE Almy's, Sears
NEW JERSEY Abraham & Straus, B. Altman & Co., Bamberger's *(East Brunswick, Rockaway, Toms River)*, Bloomingdale's, M. Epstein, Hahne's, Sears, Steinbach's, Stern's, John Wanamaker
NEW MEXICO Broadway Southwest
NEW YORK Abraham & Straus, Adam, Meldrum & Anderson, B. Altman & Co., Henri Bendel, Bergdorf Goodman, Bloomingdale's, Bresee's, Carl Co., Edward's, Essex House Hotel, B. Forman, Garber's, Howland's, Macy's, McCurdy's, Neiman-Marcus, The Plaza Hotel, Sears, Sibley's, John Wanamaker, Witherill's
NORTH CAROLINA John Carroll, Matthews-Belk, Miller & Rhoads, Sears
OHIO Gidding-Jenny, Gregg's, Higbee's, Hudson's, Jacobson's, Lazarus, Macy's *(Bowling Green)*, May Co., O'Neil's, Sears, Shillito/Rike's, Stern & Mann's, Strouss
OKLAHOMA John A. Brown, Sears
OREGON Frederick & Nelson, Meryvn's, Sears
PENNSYLVANIA Abraham & Straus, B. Altman & Co., Bamberger's *(N. Wales, King of Prussia)*, Bethlehem Hotel, Bonwit Teller, Bon Ton, Boscov's, Corner House, Everly's, Gimbel's *(Lancaster)*, Lady Bug, Schleisner's, Sears, Strouss, John Wanamaker
RHODE ISLAND Cherry Webb & Touraine, Jordan Marsh, Peerless, Sears
SOUTH CAROLINA Davison's, Sears
SOUTH DAKOTA Younkers
TENNESSEE Cain-Sloan, Loveman's, Sears
TEXAS Bealls, Foley's, Joske's, McClurkan's, The Popular, Scarbrough's, Sears, Warwick Hotel
UTAH Sears
VERMONT Almy's, Magrams
VIRGINIA Garfinckel's, Miller & Rhoads, Rices, Nachmans, Sears, Woodward & Lothrop
WASHINGTON The Bon, Frederick & Nelson *(Tacoma)*, I. Magnin, Sears
WEST VIRGINIA Lazarus, Sears, Stone & Thomas
WISCONSIN Bergner's, Boston Store, Marc Plaza Hotel, Sears
CANADA The Bay *(Alberta, British Columbia, Manitoba, New Brunswick, Newfoundland, Saskatchewan)*, Bowring Bros., T. Eaton's *(New Brunswick, Newfoundland, Nova Scotia, Ontario, Quebec)*, R.T. Holman, Holt Renfrew, Charles Ogilvy's, Jas. A. Ogilvy's, Rosberg, Sears *(all provinces)*, Zeller's
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China: emerging style

All over the country, a new demand for "real" fashion...

BY LI CHENG

Beijing is coming out of the closet.

The sometimes austere eye of many a Beijingese was delighted last summer at the unexpected reappearance on some of the capital's more adventurous young women of the silky, slit-sided *cheongsam,* which years ago disappeared into the puritanical gloom of the "Cultural Revolution."

Fur-lined brocade jackets, windbreaker-jackets and down coats in brilliant colors, Western-style suits, synthetic leatherwear, colored vests, high-styled leather coats are burgeoning amid the tide of the familiar and unarguably monotonous blue and grey work clothes. Women, bellwethers of style here as elsewhere, are flocking to buy brightly colored knitwear of all sorts, short skirts, belted dresses, and blouses with puffed sleeves. Men are donning trenchcoats that could wrap Belmondo or Bogart. Children are rigged out in sailors' pants and overcoats of a hundred shades, and babies are being tucked into bright-colored carrying sacks for the onset of winter. Gold jewelry is on sale for the first time since 1961.

"There have been a great many changes in style here over the past two years," observed Sigeko Prati, the Japanese wife of an Italian diplomat based in Beijing. "In the past, few women even wore skirts, but last year many of them were wearing beautiful flared ones with lovely hemlines. There are many styles of clothes in the shops. People are free now to wear what they like, and they have more money to spend on clothes. Each year is more stylish than the last."

All this has not exactly turned Beijing into a world capital of fashion; but it is a far cry from the days of the "Cultural Revolution," when bright colors were denounced as "decadent" and "bourgeois," and Red Guards sometimes cut tight pants off people in the street.

"Women are now taking a more esthetic view of their lives," explained Chen Fumei, a research fellow at the Beijing Costume Research Institute. "They now consider the color of each article in their wardrobe—hat, blouse, belt, shoes, coat—and its relation to every other part, each time they buy a new item."

"Why should I wear the same dress as everyone else?" asked Zhou Hong, an actress, echoing the sentiments of the growing number of Chinese women who are turning the stodgy garment trade on its head.

Stores throughout the city remain overstocked this year with the shapeless cotton padded overcoats that once formed the staple of winter wear. Fashion-conscious women simply refuse to buy them.

Despite a general increase in spendable income, retail sales declined by 12.6 percent in Beijing—and by even more in some other cities—between January and June of 1982. Garment industry analysts attribute the decline to the public's rejection of unimaginative styles.

The nonplussed director of one Beijing garment factory has taken to leading his managers and designers along the streets to see first-hand what the public is actually wearing. Others are beginning to rely for the first time on market research. The Beijing Industrial Art Institute, in response to the ever more refined demands of the market, recently established a special school for fashion design.

"Clothing reflects a country's culture and the esthetic level of its people," a student at the school said. "I want to make people better looking. Isn't it boring to wear the same clothes year in, year out?"

It used to take up to a year for new styles to make their way from the relatively sophisticated boulevards of Shanghai and Beijing to the towns in the hinterland; but with the spread of television and the "responsibility system" in agricultural production, fashions now may appear almost simultaneously in both the big cities and smaller towns.

What the "responsibility system" has done is to link the peasants' output with their income, putting more money in their pockets both for new clothes and for shopping trips to the capital. One study in Hunan province estimated that women on one typical commune would be buying the equivalent of 3.66 new dresses apiece this year.

"We have money, but the village stores don't have much of what we want," said Li Xianjin, a peasant who had come into town from her commune in the nearby countryside. "We come into Beijing to get the best." V

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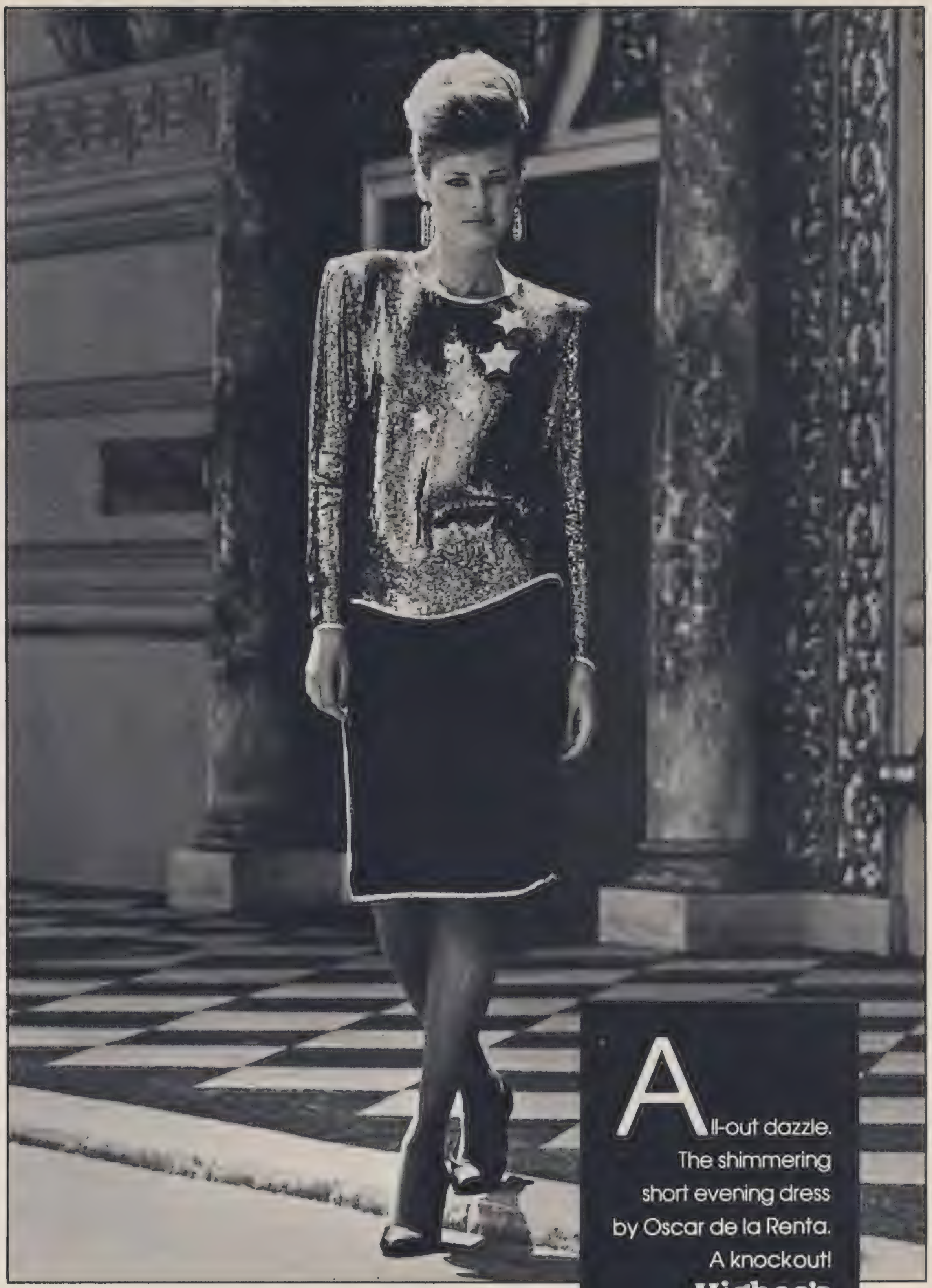
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Between Us

Joy of solitude... computer confidence for females ...secret of a wise woman

By Lorraine Davis

IN HER OWN WORDS . . .

"I need the love and the marriage and the family plus the career and the excitement and the challenge to balance me out. . . . Now, more women are finding out that they can take risks; rejection is part of being successful. . . . Life is there to be had; I'm still enjoying discovering it."—*Phyllis George Brown, first woman sportscaster, for CBS-TV's "NFL Today"; wife of governor of Kentucky, mother of three-year-old son, another baby on the way*

"We've gotten to the point where a woman can aspire to anything. . . . My music is a very personal kind of synthesis of the modern and symphonic traditions. I didn't win my prize because I am a woman, my piece of music won it; but I think it's a sign of the times: the doors are open."—*Ellen Taaffe Zwilich, composer; first woman winner, in 1983, of Pulitzer Prize for music*

"It's pretty hard to find a physician who won't agree that nuclear war is a major public-health hazard; it's a conservative as well as a liberal issue. This issue appeals very much to the nurturing instinct, and unleashes that instinct in men as well as women."—*Jane Wales, executive director, Physicians for Social Responsibility*

GET GOING . . .

Jacqui Aquilino thinks there's a "women's angle" when you hit the road. Her agency, Qui Travel (the letters taken from her own first and last names because of their French meaning), has a "feminist consciousness," concentrates on women-owned or women-run properties. Examples: the Beach House, San Juan; Ellie's Nest, Key West; and Clementina's Bay Brick Inn, San Francisco. Arranging business travel, vacations, conferences, meetings or seminars, and organizational fund raising through travel, Jacqui also does NYC tours; theater plus dinner plus a talk with the cast, artist studio visits, and the like, in cooperation with Tours de Force Events, Ltd., a firm of experts on creative activity in NYC headed by artist Pamela Tudor.

WINGING IT

"Being alone in an aeroplane for even so short a time as a night and a day, irrevocably alone with nothing to observe but your instruments and your own hands in semidarkness, nothing to contemplate but the size of your small courage, nothing to wonder about but the beliefs, the faces, and the hopes rooted in your mind—such an experience can be as startling as the first awareness of a stranger walking by your side at night. You are the stranger."

Beryl Markham, an English woman who in 1936 was the first solo flier of the Atlantic from east to west, in 1942 wrote this in *West with the Night,* published by North Point Press, recalling her celebrated flight and her life in Africa. She was taken by her father in 1906, age four, to Kenya, where she grew up a happy, solitary white girl among native children. When her father left for Peru (his farm and business wiped out by drought), the self-reliant eighteen-year-old earned her way as an independent horse trainer until planes replaced horses in her affections, leading to perilous bush flying and big-game spotting, and, finally, to her daring trans-ocean dash.

In controlled, ornate (simile specialist) prose, Markham probes human and animal natures in a pre-civilized landscape; but, though we learn much of her philosophy, she tells us nothing whatever about her emotional life. Not so her 'eighties counterpart, American actress Susan Oliver, who, with full publicity blare and much modern technology, in 1967, flew alone in a small plane from NYC to Denmark (aiming for Russia, but her visa never came through). In *Odyssey, a Daring Transatlantic Journey* (Macmillan), she admits she undertook the flight, not well prepared, to impress a man in her life ("a stupid reason"); and, in a less literary but suspenseful book, takes her readers through not only her childhood and acting career (movies and *Peyton Place* TV) but through the end of that romance and her recovery as well.

Still, Ms. Oliver, like her predecessor, falls for the lure of the skies and looks for self-knowledge in aloneness: ". . . as the plane and I begin to speed down the runway I welcome the thrill and danger of getting up into the air and slipping into the overcast, for now I am truly alone and the flight will be alone, and therefore pure, and only me. . . . "

WOMEN, GIRLS, AND . . . COMPUTERS?

When Lassie Benton bought a small computer, she found there was no ready source of related reading for her two young daughters—ten and thirteen. "If our kids don't get a handle on computers, they're not going to get jobs," she said. "I'm very, very interested in getting girls interested in this technology." Result: her new computer-video magazine for children, *Digit* (2342 North Point, San Francisco CA 94123), a bimonthly that hopes to get the jump on competitors: *Enter,* from Children's Television Workshop, *Family Computing* from Scholastic, and *Microkids* from Warner.

A vivid woman who freelanced in advertising during her young-mother years, Lassie is an entrepreneur with the kind of enthusiasm that makes other people want to join in; but she's relying on an editorial board of fifteen youngsters around the country to keep her from "writing down to the adult level about this." Next for Lassie? A television version of *Digit.*

We could probably all profit from reading Lassie's magazine, but if you'd rather turn to something aimed straight at your own age group, try *Computer Confidence, A Woman's Guide* by Dorothy Heller and June Bower (Acropolis Books) to overcome your "computerphobia." Here you'll find help with computer vocabulary, products, games, software; and you'll learn about related career opportunities for women.

STARS FOR OUR EYES

In her foreword to William Rayner's book *Wise Women* (St. Martin's Press), Francine du Plessix Gray quite rightly deplores the trendiness of "role model" and "lifestyle" *(sic)*, saying "both should be reserved as names for cats or pet rabbits"; but Rayner's twenty-one women of wisdom are worth emulating, and we learn how they managed life, including work/family standoffs. If you're heading for schoolwork this fall, here's what Millicent Carey McIntosh—mother of five who as president of Barnard College broadened its curriculum and fought for women's rights—wrote about her own education: "Modern psychologists often claim that you cannot transfer learning skills; that sweating over Latin and math does not help you master other difficult tasks. I simply do not believe it; I am absolutely sure that the stiff requirements of my school and college made it possible to meet the arduous schedule I followed in my subsequent life."

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strength

...the good reason more women are weight training

Women's bodybuilding is one of the world's fastest growing sports—and while "there's no doubt that weight training and proper diet can improve a woman's health and enhance her beauty," said Doris Barrilleaux, chairwoman, International Federation of Bodybuilders Women's Committee, "the competitive aspect of bodybuilding has too often helped to reinforce the public's misconceptions about weight-training."

The most common reservation expressed by women undertaking an exercise program is the fear of developing the excessive muscularity of competitive bodybuilders. In fact, the physiques of these bodybuilders are the result of genetic predisposition, combined with objectives and training methods that most women would not choose to pursue.

Recent studies have shown that a woman's muscle responds differently to weight training than a man's, probably because of hormonal differences. Women usually have less than 1 percent of male levels of testosterone, which is thought to play a significant role in the development of muscle *size*. However, gains in actual muscle *strength* are similar for men and women.

Many women bodybuilders work out six times a week, a rigorous program that represents only one aspect of their training. In order to achieve muscular definition, they may also have to diet severely, often for long periods of time. Reaching abnormally low fat levels (below 10 percent) is associated with amenorrhea as well as extreme irritability. As competition time approaches, many women choose low-carbohydrate diets, hoping to purge subcutaneous fluid that inhibits definition. To compound the resulting problems of fatigue and dehydration, low glucose levels caused by dieting can contribute to poor cognitive ability, making many bodybuilders confused and angry at competition time.

Even more serious problems can arise for women who use anabolic steroids to foster additional muscle size. By disrupting the delicate hormonal balance in the body, steroids invite a myriad of health risks to women from diabetes to kidney failure.

When pursued in moderation, however, bodybuilding can be an extremely fulfilling and healthy endeavor. But just what constitutes a moderate approach to bodybuilding? Discouraging typically American "more is better" zeal, it has been suggested that "instead of trying to find out just how much exercise we can stand, we should be trying to determine how little exercise we really need." Although individuals differ in their response to exercise, most experts suggest a weight-training program that exercises all the major muscle groups, undertaken for thirty to forty-five minutes two or three times a week. Exercises should be performed in a slow, controlled manner for eight to fifteen repetitions, to the point where the last repetition is very difficult to complete.

A good workout burns calories and allows the body to maintain a high metabolic rate for hours, subsequently burning even more calories, which makes a sensible weight-training program the perfect complement to a well-balanced, low-calorie diet. Exercise counteracts the metabolic slowdown caused by dieting, keeping the dieter healthy and vital. By maintaining or slightly increasing muscle size, weight training also counteracts dieting's catabolic or muscle-reducing effect.

The benefits of a sound weight-training program can be tremendous. Women can expect noticeable gains in strength and energy, which not only increase functional ability in virtually all physical endeavors but also can be effective in preventing injury. In addition, by selectively training her undeveloped muscle groups (most commonly the upper body), a woman can promote a more balanced physique and pleasing shape. A slight increase in muscular size also contributes to better muscle *tone*, and an attractive toned "look."

Approached sensibly, weight training offers only benefits to the woman who's willing to work at it.

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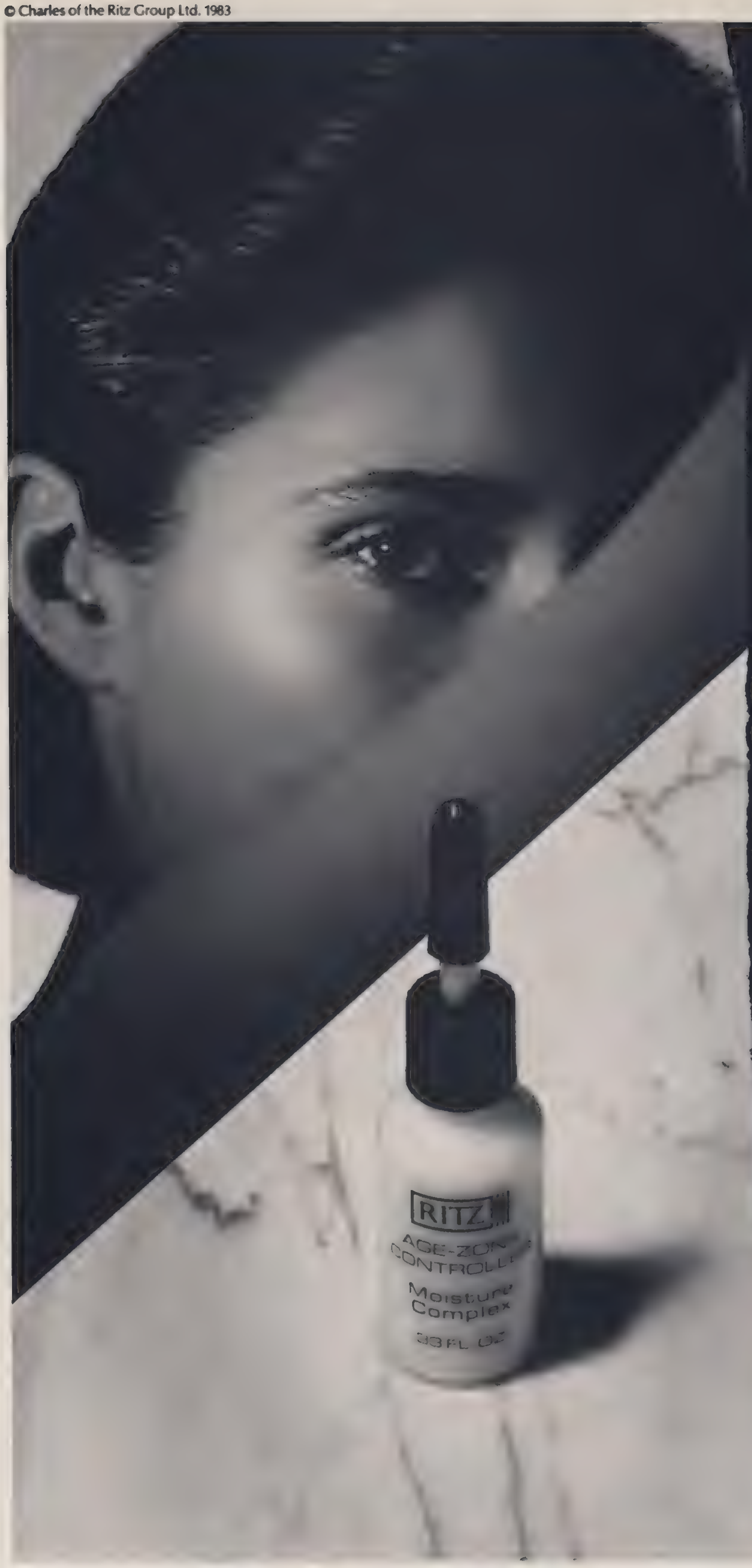

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BEAUTIFUL SKIN NOW AND FOREVER

Working at home—and loving it

How to design your day for quiet, concentration—new accomplishment

BY FRANCESCA STANFILL

I remember the first morning vividly: a clear January day, the shop windows on Madison Avenue glazed with frost. I had gone for a short walk when I met a friend. She asked how I was, and about my job at *The New York Times.* I told her that I had resigned from the *Times,* and was working alone now, writing a novel for which I had received an advance. "Oh," she said, "Isn't that funny! I just ran into another friend of mine who isn't working anymore, either."

I have thought of those words since, as I did later that morning when—rather than entering a bustling office—I returned to my quiet apartment. No rows of desks nearby. No rattling teletype machines. None of the early morning camaraderie of an office. No one calling, "Stanfill, when am I going to get that story?" I remember feeling strangely liberated, and yet strangely disoriented.

Two years have passed, and I have grown accustomed to the idiosyncracies, freedom, and occasional irksomeness of working alone. "How disciplined you must be," people have said to me. What they do not know is how much thought and scrutiny have gone into it—for I doubt I really knew, when I began, what an enormous adjustment it would be, or how many tactics and experiments I would gradually devise to give my new life the structure and discipline that an office regimen, with its routines and rules, automatically provides. I don't think the struggle is peculiar to writing—writing has its own set of demons—but to anyone who works alone: freelance designers, independent film producers, composers, food consultants, interior decorators. (It may be, however, that writing—with its considerable solitude and long lapses between production and feedback—points up the problems and pleasures of working alone more than almost any other profession.) And, in the next decades, with the advent of home computers and the proliferation of cottage industries, working alone may become an issue that increasing numbers of women will confront.

There is, first of all, the psychological aspect. I realize now that an office provides you with much more than a Xerox machine, insurance policy, and stationery: to a great extent, it lends you an identity as well. It validates the work; it gives it a credibility; and if you sometimes waver in your resolve, there is always someone—a boss, a superior—to force the work out of you. This is not the case when you are at home, and the clock is ticking, and no one else is there urging you to produce anything. It is all up to you. And I suspect it is this aspect, more than any other, that may be particularly difficult for women who work alone, and who may falter in the authority of their own voices and the worth of their craft.

"We gain credibility by being attached to something, or someone," says Wayne Myers, M.D., psychiatrist at the Payne Whitney Psychiatric Clinic of The New York Hospital-Cornell Medical Center. "But if you say that you are working alone, you lose that imprimatur. Until, of course, you actually produce." Patricia Zohn, an independent film producer who worked until recently at WNET, speaks of the "stigma" of working alone. "People assume you're just not working," she says. "I run into that attitude all the time." Says another young woman, Lansing Moran, who has embarked on a jewelry designing career, "I always feel the necessity to take out proof of what I'm doing—and I always find myself overexplaining."

"In a sense, we're always moving away from a more secure base to a more independent one," says Dr. Myers, who likens the process to that which a child experiences between the ages of eighteen and thirty-six months—"separation and individuation." He continues, "It's a very important issue for women, who have often been dependent on a parental structure or a protective umbrella, either at work or at home. Something that has to be overcome is not only anxiety—a kind of separation anxiety—but guilt. A feeling that, in meeting one's needs, one must feel guilty about it. That's particularly crucial for women."

That may partly explain the ambivalent reactions of women working alone. There is the "glorious sense of release," the "unfettered feeling," but also the "terrible loneliness" and the "extremely painful isolation." "It's like jumping off a cliff—but well worth it," says Georgina Fairholme, an interior designer who, after working with John Fowler and Rose Cumming, went on her own. "It's very scary," says Patricia Zohn. "Every morning, it's just yourself. You're not sure whether everyone is still out there. You miss all the little routines, and the human companionship. But if you asked me if I wanted to go back—not in a million years."

Because of the relative isolation and the lack of that imprimatur, you must be convinced of the value of the project and not be put off by the dubiousness that may occasionally color the well-meaning questions of corporation-oriented friends and acquaintances. And, if anything, you have to learn to become more, not less, ruthless about time and whatever distracts from working moments.

This conviction, even steeliness, is a crucial point, but there are others to grapple with as well—practical details, perhaps, but no less important. Take the question of a schedule. Some people don't believe in one that is regular: they prefer to place their faith in "inspiration" instead, or in a muse who occasionally descends to set the subconscious afire. I am not in that camp (nor are any of the women I have spoken with), believing, rather, that nothing sparks creativity like the slogging away of a daily routine. But then the question becomes *when* during the day. I have heard of those who regularly produce their best work past midnight, or at other unlikely moments. (George Sand would take up her pen after an energetic night of love-making, her lover fast asleep.) A friend of mine, a very fine writer, has a schedule which, for me, would be disastrous. He rises late, and during the day reads, sorts mail, answers letters, jogs, and gathers his ideas. Only after his second post-prandial coffee does he really begin working. Another friend, a fashion designer, says, "I can only get going in the afternoon—I need the morning to warm up." I am *(Continued on page 327)*

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(Continued from page 318)

the opposite: the morning is my best time; and the early hours of the afternoon my least productive, when I am best off making calls or running errands.

The point is to analyze when you work best and stick to it. I have found it helpful to keep a daily record of precisely when I have worked and what I have produced. Someone once suggested keeping a graph, but I found that too cheerless. A lovely calendar book used solely for that purpose has worked very well.

At the beginning, I found the most difficult part to be that first moment of getting down to work—the breaking through the ice, as I call it. There was the extraordinary silence, first of all; and then I was not accustomed to merely walking from one room into another in order to begin my job. I was used to a morning walk, and then a subway ride, and then the ritual of a second cup of coffee. Some of my best ideas had occurred during that routine, and more than one opening to a story had come while emerging from the subway (no doubt there's some Freudian relevance to *that*). Now I've come to simulate the same thing with a short morning walk that not only clears my head but dupes me into thinking—on my return—that I'm not really arriving at my apartment but at a separate working place instead.

Another question is what to wear. "I found I had to discipline myself to get dressed," says Lansing Moran, "otherwise I'd find myself in a nightgown at four o'clock. One has to keep some semblance of order in the chaos!" At first, it did seem the most immense treat not to have to get dressed in proper office clothes. The first weeks, as I recall, I gleefully donned an old sweater and blue jeans. Every day I would sit at my desk in that sort of outfit, and every day I would feel rather strange. Finally I realized why: I didn't associate blue jeans with really working. They were for weekends, holidays; but I'd hardly ever *written* anything in them. Not long afterwards, I turned in the jeans for a sweater and skirt.

The next problem was the telephone. When you work alone, you are apt to develop an incredible ambivalence towards it. On one hand (and this is particularly true in the middle of the dreaded—and inevitable—workblocks), you long for it to ring and break the silence. You long for news of the "real" world and of friends who are ensconced in buzzing offices. On the other hand, you know the phone shouldn't ring because it will distract you. I remember moments when almost nothing made me more ecstatic than to hear the ringing pierce the quiet, or to have endless calls to make. I would order groceries I didn't need, or make appointments that were completely unnecessary—simply to shatter the solitude.

After a time, I began to see that the telephone was eating into my most valuable hours. My first step was to get an answering service; the second was a bell silencer, so that I would not even be seduced (as I often had been) by ringing. This was a breakthrough. It left precious mornings clear, and later in the day when I needed a break and my quota of pages was done, I could return the calls, guilt-free.

Then there is the question of lunch. At an office, there is usually a commissary within reach, or a colleague to call on, or a favorite coffee shop around the corner. People call and make luncheon appointments; that is a ritual of office life, after all. When you work alone, lunch out not only becomes a considerably rarer event—and, I might add, a great treat—but its function changes, as well. "Business lunches have gone out of my life," says Patricia Zohn, "I've found that they aren't really as productive as they used to be. I come all revved up, after being alone, and the person I'm with is trying to relax and take a break. Now, I just make appointments at people's offices."

Most days there is simply the question of what to do about lunch. In the beginning, I fixed my own at home, but soon discovered that both my mind and digestion were better off going to a coffee shop nearby, for a change of scene, and a relief from the intensity. It seemed jollier to eat among other people; I also found that it is better to reserve your working space for just that. After a time, when you have edged into it, and are completely absorbed in your project, you may be content—as I am now—to fix yourself a sandwich, thumb through the mail, and then return to your desk.

The last point has to do with exercise. Working alone seems to make that more necessary than ever—as much psychologically as physically. "At the beginning I seemed to work more hours—the work never seemed to go away," says Etta Siegel, a graphics designer who had begun her career at IBM, Xerox, and Time-Life Films. "I found I needed some relief from it, and finally joined a health club." Exercise helps you think. It stirs up ideas. But then again, when you are working alone, it is helpful to know which kind works best. When I was in an office full of people all day, I would love to go swimming in the early evening, and was quite content to do endless laps alone. Now I would simply find that too solitary. Instead, I recommend a dance or calisthenics class, for instance. In my case, it is The Lotte Berk Method studio, which, besides being rigorous, fulfills all the most important criteria for anyone working alone: it is convenient, it requires an appointment, and it means exercising among other people. The last is crucial. "I found I could go for days without seeing another human being," says a freelance writer, a friend of mine, who also goes to Lotte Berk. "I don't think that's very healthy."

If you go about it determinedly and are creative in your tactics, you will probably come to love—as I have—the freedom and flexibility of working alone. "The confidence in the work is the biggest plus," says Etta Siegel. "I think I've grown as a designer as a result of it. I don't feel the need for that feedback anymore—I'm not even sure I trust it." There *is* a great freedom in knowing you can produce without having to be forced to, and in learning to trust your own instincts as to quality. Even that first moment of the morning, as I sit down at my desk with a cup of coffee and a blank sheet of paper, and all is quiet around me—even that no longer seems intimidating. Adds Georgina Fairholme, "Once you get your own way in things, you don't want anyone telling you what to do."

Besides that independence and inner security, there are innumerable "perks" as well: you can work surrounded by all your favorite memorabilia and books; you set your own schedule; and on rainy afternoons you can—as I sometimes do—listen to *Don Giovanni*, full-blast, as you do your filing. ▽

Francesca Stanfill's *first novel, "Shadows and Light," (Doubleday) will be out in March 1984.*

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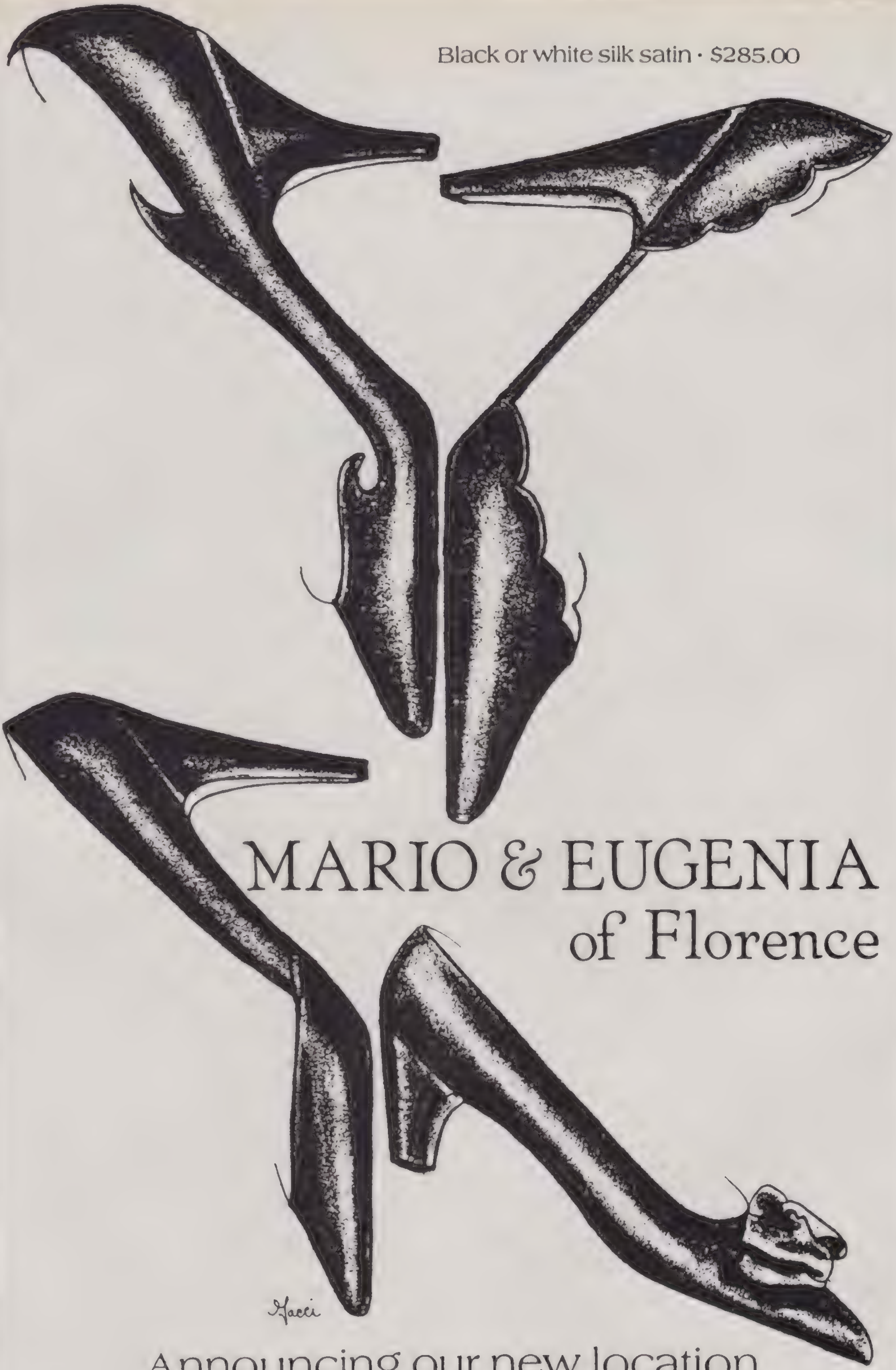

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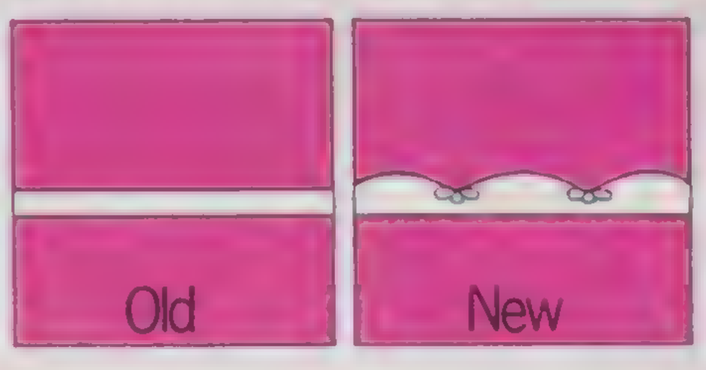

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Health

Clues to toxic shock's origins...good news: reduced radiation in X-rays... medical checkups over the telephone

By Melva Weber

TOXIC-SHOCK BUG: SICK ITSELF?

Toxic-shock syndrome—the sometimes fatal disease involving fever, vomiting, diarrhea, and rash that burst on the scene a few years ago and often, but not always, strikes women during their menstrual periods—was found to be linked to, if not caused by, *Staphylococcus aureus,* a very common bacterial organism. But the mystery remained: what made it break out in a virtually new disease form?

At the Rockefeller University Laboratory of Bacteriology and Immunology in New York, investigating scientists may have the answer. Steven E. Schutzer, M.D., Vincent A. Fischetti, Ph.D., and John B. Zabriskie, M.D., have found that strains of *Staphylococcus aureus* that cause toxic shock are carriers of bacterial viruses, or bacteriophages, that invade the genetic material of the bacterium and cause it to produce toxins, that, in turn, set off the symptoms of disease.

Support for the new theory comes from the fact that both scarlet fever and diphtheria are caused by virus-infected bacteria that produce disease-causing toxins. Next step? Scientists will seek laboratory proof of the genetic events going on inside the afflicted *Staphylococcus aureus.* Then, perhaps, researchers may be able to produce a vaccine for immunization against toxic-shock syndrome.

X-RAYS MADE SAFER

An X-ray filter made of yttrium, a rare metallic element, may extend the usefulness of diagnostic radiology, including mammograms, by greatly reducing the radiation exposure to the body, according to a report by Yen Wang, M.D., D.Sc., of Jefferson Medical College, Philadelphia. The yttrium filter can reduce radiation from 40 to 70 percent in routine diagnostic X-rays. Dr. Wang believes the filter will be important in such radiation-using procedures as fluoroscopy of heart, colon, and stomach, angiograms of the circulatory system, pyelograms of kidneys, tomograms or body-section scans, and dental X-rays. The filter is in use at Thomas Jefferson University Hospital, Philadelphia, and at the University of Virginia School of Medicine in Charlottesville.

WHEN PREGNANCY IS DANGEROUS

On the rise: cases of ectopic pregnancy, in which the fertilized egg attaches itself to a tissue wall outside the uterus, a surgical emergency that, if untreated, is potentially life-threatening. The U.S. Centers for Disease Control report more than double the number of cases reported in 1970.

An estimated forty thousand of these abnormal pregnancies, usually known as "tubal pregnancy" because the egg commonly lodges in a Fallopian tube, will occur in the United States this year. While a woman's risk of having such a pregnancy may be greater, her risk of dying from it is greatly reduced from earlier years, thanks to earlier detection and improved treatment.

Leading cause of ectopic pregnancy is believed to be acute salpingitis, or pelvic inflammatory disease (PID). An assortment of conditions including gonorrhea and yeast or virus infections can damage the linings of Fallopian tubes, causing partial blockage that prevents the fertilized ovum from slipping into the uterus. So it may grow inside the tube, threatening to rupture it and cause dangerous hemorrhaging.

About half of women who have ectopic pregnancy are left infertile, and those who do go on to normal pregnancy have reduced chances of safely delivering a live baby. There is also a 10 to 15 percent chance that the next pregnancy will be ectopic.

Older women and nonwhite women may also have higher incidences of ectopic pregnancy, reported the CDC in *The Journal of the American Medical Association.* (Nonwhite women receive measurably less health care, make fewer visits to physicians.)

Use of IUDs has been blamed for ectopic pregnancy, but recent information from the CDC says IUD use does not appear to carry an increased risk in the United States.

What's to be done? In an editorial comment to physicians, David A. Eschenbach, M.D., and Janet R. Daling, Ph.D., of the University of Washington in Seattle call for increased effort for early detection, with blood testing for suspected cases in hospital emergency rooms and acute-care facilities. In addition, the use of oral contraceptives by young women not at risk of circulatory disease reduces their ectopic risk to very low, and also protects them from PID, or tube infection.

PHONE FOR THE HEART

With a portable transmitter that fits the palm, heart patients can call a medical-center answering device that records their heartbeats on electrocardiograms. Futuristic medicine? It's done today at Duke University in Durham, North Carolina, for a study directed by Edward L.C. Pritchett, M.D. Cardiac patients phoned in their heart rhythms at two-week intervals from wherever they were and whenever they were having symptoms of paroxysmal atrial tachycardia (PAT), a rapid-heartbeat episode that is not life-threatening and does not require immediate emergency treatment. With the phoned-in ECG, the cardiologist could telephone the patient anywhere in the country to adjust medication dosages if need be. Other messages from the heart, such as slow or irregular heartbeats, could also come in by telephone and receive medical management.

In a variation, instead of reaching an automated ECG recorder, the heart phone call might go straight to the university's coronary-care unit and be picked up by a physician, who could give instructions to the patient.

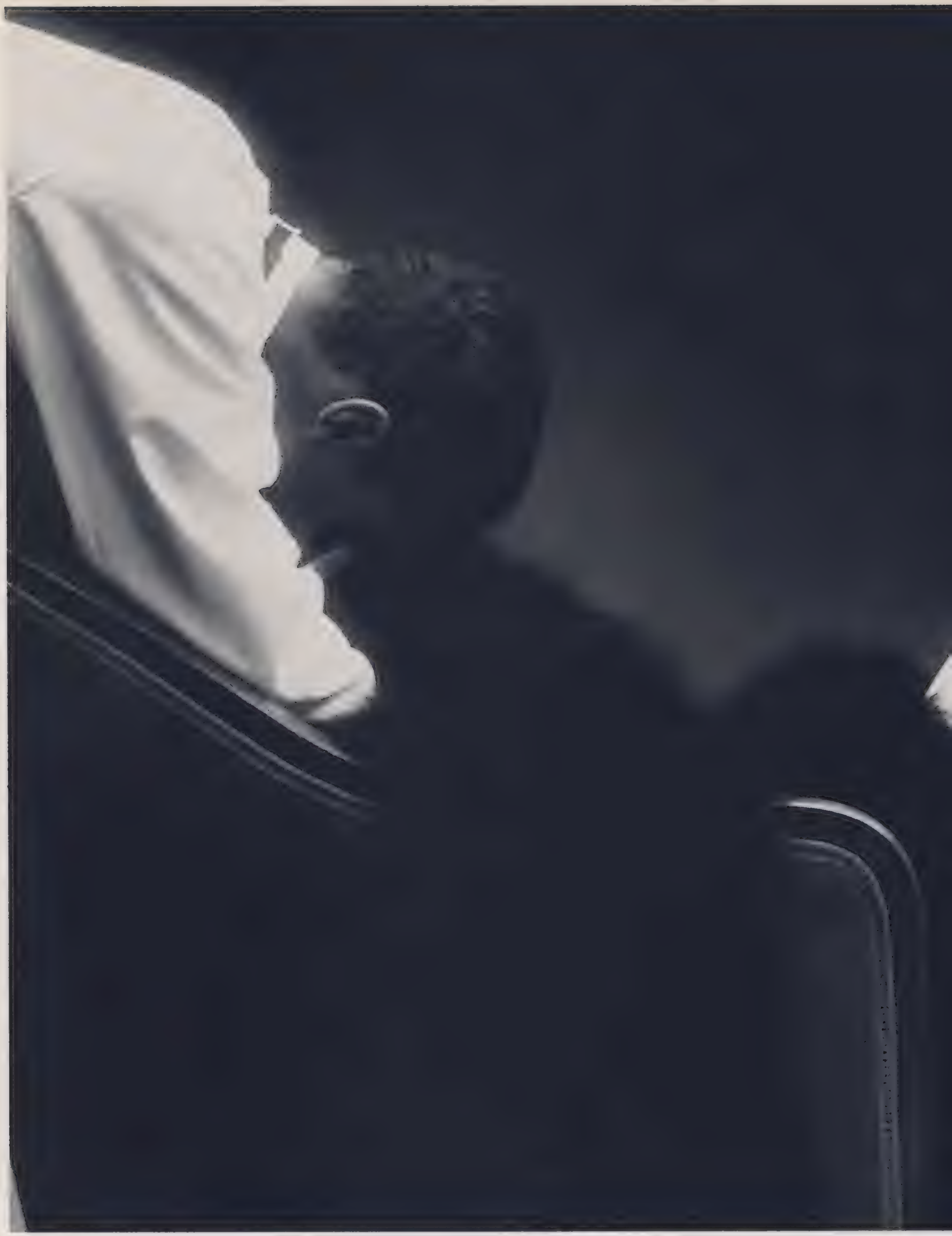
SINUS CURE IN YOUR STOMACH?

If you're taking antihistamines or antibiotics to clear up an irritated throat, cough, or hoarseness from chronic drip in your postnasal passages—and the treatment isn't working—taking antacids and changing your diet and sleeping position might help.

Nels Olson, M.D., of the University of Michigan, says gastroesophageal reflux (more commonly known as heartburn) frequently produces the same symptoms as postnasal drip. Dr. Olson described the possibility of masked reflux disease, in which acid stomach contents surge upwards into the gullet, to fellow specialists of the American Laryngological Association. When throat symptoms occur, the source of trouble may be as far from your sinuses as your stomach; see an otolaryngologist to find out.

BAY-LEAF LOVERS BEWARE!

Bay leaves lend their savory fragrance to many dishes; but they should be removed before serving or, alternatively, watched for and extracted by the diner. The warning comes from William E. Palin, M.D., and J. David Richardson, M.D., of the University of Louisville. Reporting to fellow physicians in The Journal of the American Medical Association, the Kentucky doctors described cases in which abdominal or rectal surgery was required to remove bay leaves that had been swallowed by accident and later were found penetrating intestinal tissues.



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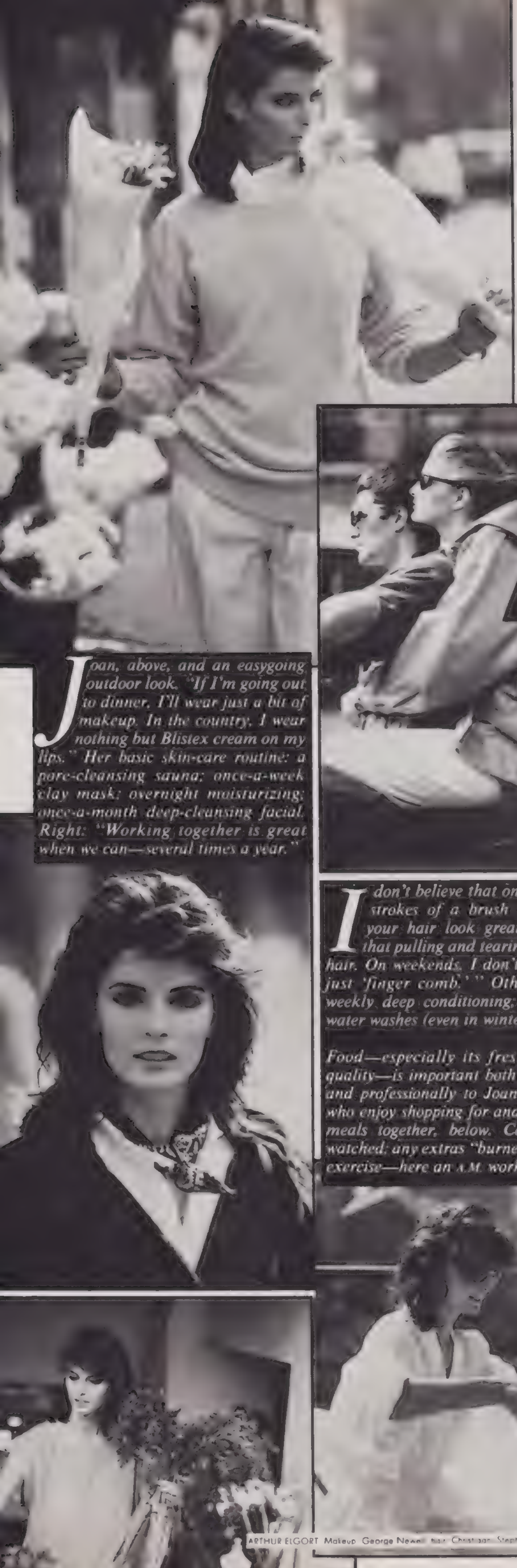
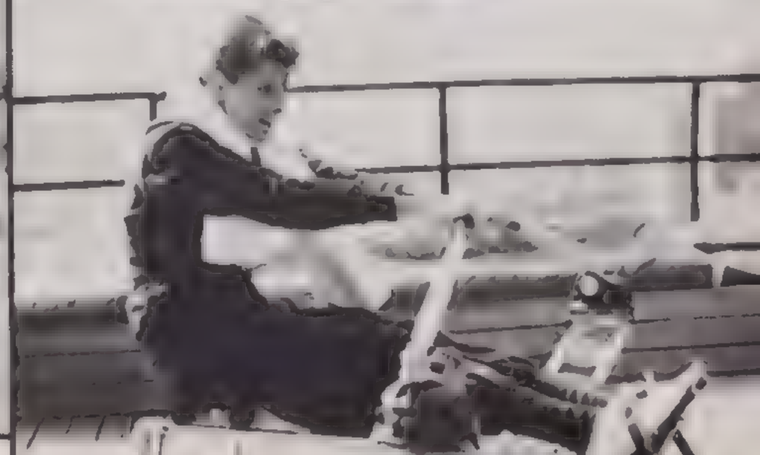


Joan, above, and an easygoing outdoor look. "If I'm going out to dinner, I'll wear just a bit of makeup. In the country, I wear nothing but Blistex cream on my lips." Her basic skin-care routine: a pore-cleansing sauna; once-a-week clay mask; overnight moisturizing; once-a-month deep-cleansing facial. Right: "Working together is great when we can—several times a year."

I don't believe that one hundred strokes of a brush will make your hair look great, left. All that pulling and tearing weakens hair. On weekends, I don't wash it—just 'finger comb.'" Other lifts: a weekly deep conditioning; only cold water washes (even in winter). . . .

Food—especially its freshness and quality—is important both personally and professionally to Joan and Eric, who enjoy shopping for and preparing meals together, below. Calories are watched; any extras "burned" off with exercise—here an A.M. workout.

ARTHUR ELGORT Makeup George Nova Hair Christian Stephane Lemaire for John Sahag Fashion details, last pages



Models' model. Joan Severance fits the description perfectly. Since she was "discovered"—seven years ago by Elite agency president, John Casablancas, who was thumbing through the portfolio of an unknown Houston photographer—her career has sky-rocketed.

She first conquered Europe, then the United States with a succession of television and magazine ads for well-known and diverse accounts from makeup to vermouth. Today at twenty-four, in a fast-changing and high-turnover business, Joan is a star with proven staying power—so much so, in fact, that younger models look to her for advice; and she is developing a workshop on how to audition for TV commercials, complete with lessons on makeup, hair, "acting" in front of a camera.

For most of us, one successful career and a successful marriage—to French model Eric Milon—would be enough. But Joan Severance has other ideas, and a whole other non-modeling career. She and her husband have turned a mutual love of healthful gourmet cuisine into a mini-conglomerate of sorts: with Lora Zarubin, they run a New York-based catering firm, Good Food Catering; they have a Mexican restaurant, Tequillas, in upstate New York; and own a for-charter sailboat in the Caribbean.

To keep these multi-careers in balance and to look and feel good—no small consideration in her modeling life—takes planning, organization. Joan Severance knows how to plan: she is a great list maker, has a meticulous eye for detail. And—a key—she maximizes the time she has.

Take exercise. Her active life style makes regular classes an impossibility. Instead: early morning workouts on the terrace of their New York apartment. During breaks in a photographic "sitting," Joan will do a series of controlled stretches. On weekends, a more athletic outdoor country life.

Another key to maximizing energy: minimizing stress. Joan's stretching exercises help. So does meditation. And, after a long day, a retreat to an in-house sauna.

Not surprisingly, good healthful eating is part of the plan. For breakfast: fresh orange juice, whole-wheat muffins or toast, herbal tea—no caffeine. The Milons' health-minded strongly nouvelle cuisine uses as little salt, oil, and butter as possible—concentrates on fresh fruits, vegetables.

In the end, whether she's cooking or modeling, Joan Severance's star quality rests in the way she does things—with great personal style. As important as cooking—presenting food attractively, "setting a beautiful table, with New York as a background and balloons everywhere." And unlike some models who prefer to spend their non-working hours wearing sweats and denims, Joan Severance enjoys "real" clothes from a variety of designers—and she carries off each look with a unique charm . . . after all, how many other models wanted a saxophone for Christmas?

(For more on Joan Severance in action, pages 596-603.)

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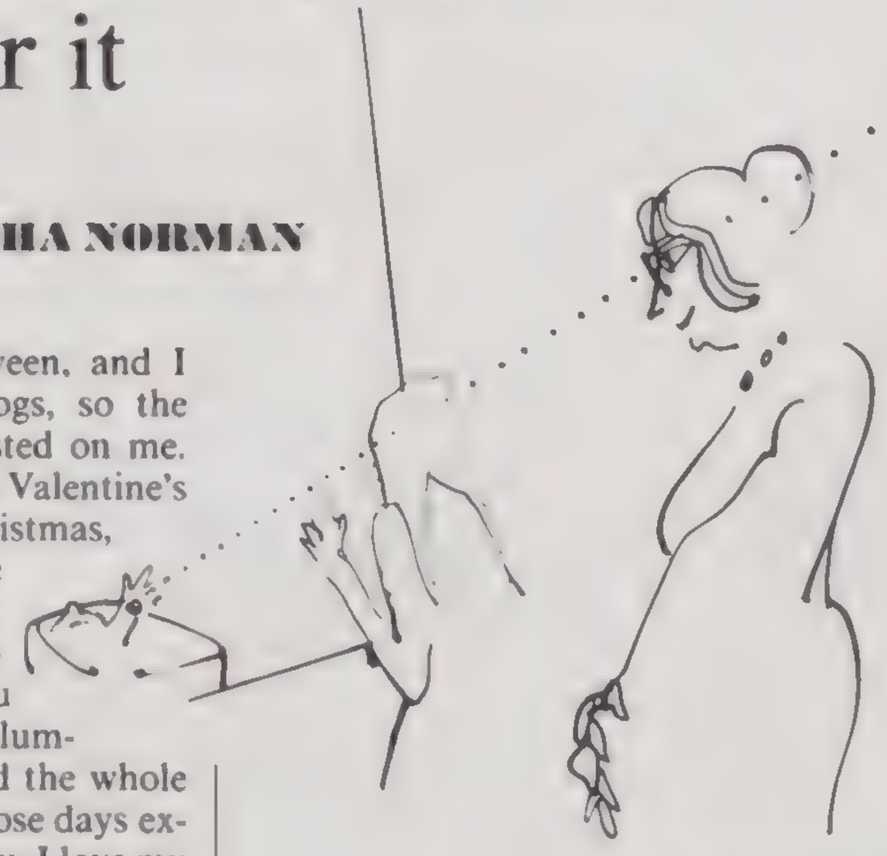
HAPPY BIRTHDAY, MARSHA
. . . or, why you should love your birthday instead of fear it

BY MARSHA NORMAN



I hate Christmas. I hate Halloween, and I don't eat hamburgers or hot dogs, so the Fourth of July is completely wasted on me. And I'm not all that crazy about Valentine's Day because it's too soon after Christmas, and Easter is that awful plastic grass and cheap chocolate eggs, and Labor Day is more about mosquitoes than anything else, and you can't even get across town on Columbus Day or St. Patrick's Day, and the whole truth is, I hate every last one of those days except Thanksgiving and my birthday. I love my birthday. I really do. I do not, however, have the faintest idea why. Maybe I will when I'm finished here.

It isn't the presents, I don't like presents. I do love flowers, but I get more than my share of flowers throughout the year. It doesn't have anything to do with the celebration of the day. It's something about the day itself, but what? I have to figure it out soon. It's coming up again the end of this month.

I do know why I love Thanksgiving. Nobody ever brings presents, for one thing; and I like turkey, even dry turkey; and the day seems free, somehow, for talk. And on Thanksgiving Day, the people who don't like talk are watching some ball game on television, so the talk isn't even interrupted. I also love cranberries and pumpkin, and I always think about those turkeys made out of apples in the third grade and sometimes wish I could sneak off and make another one, but washing dishes usually keeps me from scaring my friends with such silliness.

Mother says that on my honest-to-God birthday, she woke up from the anesthetic at six o'clock. It was Sunday morning and the bells from the church across the street were ringing in my arrival. She said it was fabulous. Naturally, I hated the story. I was horrified when she would tell it to the neighbors, to my teachers, to anyone who would listen, really. It made me sound special and that made me uncomfortable. Finally, I told her it embarrassed me, but that didn't stop her. She kept telling it, so I kept leaving the room when she started into it; but now I think that very story is connected, somehow, to my loving my birthday.

DAVID PASCAL

Is it possible that I love my birthday because she did? Can I, for one day a year, see my life as she did? As pure possibility? As sheer joy? Do I have, for a moment, a life uncomplicated by men, unrestricted by work, unmarked by sadness or sickness, and unlimited by fear? I think so. I think I see, just for an instant when I wake up on my birthday, the life that was mine before I started playing with it, and it looks like fun. It looks like the toy of all time. There I am, no loyalties, no moral code, no lunch dates, no straight hair and allergy to flour, no headaches, no obsession with weight, no guilt about forsaking the piano after all those years of lessons, no dinner to think about, nothing to do and no regrets.

My love of my birthday is connected to Mother, I know that much for sure. And I'm also sure I didn't seem like pure possibility to her for very long. More like endless work, I imagine. And all too soon, I was too noisy, and then too independent, and then too far away, and finally, too busy to suit her, to talk to her, to remember with her. But on my birthday, I am exactly what she wanted. I have never been alone, and I'm about to cry, all right, but it's just to let her know I'm all right. On my birthday, I *am* all right. I am pure possibility, and who knows what will happen, but everybody has been waiting for me for a long time.

So every year, I look through that glass wall at the nursery and grin at myself lying there sleeping. Maybe I even wave. Some years, I've said, "Stop now, while you're ahead." This year, I'll probably say, "Sleep now, while you can." But I always see the little beaded bracelet. And I always love the day. ▽

Playwright **Marsha Norman** *is a 1983 Pulitzer Prize-winner for her play, "'night, Mother"*

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Bruno Magli. Salvatore Ferragamo. Gucci. Tanino Crisci. And the list goes on and on.

Which is why you might find it interesting that this year, with so many impressive names to choose from, women in Italy have adopted another fine maker of women's shoes as their very own.

Ironically, though, this fine maker isn't from Italy. Nor are the styles those you might expect Italian women to prefer.

The company is Timberland.® And the shoes are classic American. Everything from penny loafers to tassel slip-ons to kilties.

To see what Italian women will be wearing this fall, you needn't look to Italy, just to those fine stores you see listed below.

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real news

The length: shorter... the direction: forward... the idea: easier!

Hair, now, has a whole new attractiveness along with a decidedly shorter, more defined shape. The most modern, prettiest length: a cut that hits somewhere between jawline and shoulders, that has movement, line. Also new—and alluring: the look of hair that comes forward, its "edges" softening the face.

It's a definite change in style that demands hair with a certain finish, hair that's well kept and never excessively long. One bonus: new versatility that comes from keeping your hair in the best shape possible. Case in point: the many moods of hair shown on this page, all pulled from fashion pages you'll see later in this issue.

Still the basis of great-looking hair, especially when it's worn short: a great cut. *Below,* proof of the glorious difference a

cut can make when it takes advantage of hair's natural texture and curl. Key to keeping this much body in hair as the day goes on, says stylist Christiaan: avoid overcleansing by shampooing, say, every second day instead of daily, always using a conditioning shampoo.

Inset and *far right,* a different take on layering, one that gives longish hair a "shorter," cleaner line. Both cuts, by stylist Sam McKnight, allow hair to be brushed up and back or, the newer option, forward onto the face. Both work especially well on hair that has a slight wave, so that the only styling "tool" needed is a light setting gel or foam-in mousse.

At *top*, the new look of Brooke Shields's hair: blunt cut at the shoulders—shorter than she's ever worn it before. For a knockout evening, Garren, New York, brushed her hair up and back at the temples, pulled a lock of hair out from the beret at one side, "anchored" it over the sequins.

Simple, dramatic—a sign of the "ease" that's now as much a part of nighttime glamour as it has been of the best daytime looks. And, also, a case of a single accessory—here, it's an evening hat—making for a big change in a woman's looks.

The same point—of small changes for big effects—is also evident in the new look of shorter hair, *above.* From Christiaan, a cut that is basically two simple layers but, because it follows hair's natural direction, makes for maximum "movement." It's a cut that, like the others on this page, gives hair a fuller shape, and allows a woman the wonderful option of doing as little—or as much—to her hair as she pleases.

Arthur Elgort

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Women & Cars

By Lillian Borgeson

Key to smooth, safe driving: your wheels—tips on tires, maintenance

"Wheels" as a youthful synonym for "car" points up the fact that your car's wheels are basic, yet they often get little attention until the tires start to go. Whether your tires finally end in noisy and dangerous blowouts or just a quiet slide into treadless oblivion, they are important; and there are ways to keep them operative longer for a smoother, safer ride, using careful choice and preventive maintenance.

• **Buying tires** You want tires with enough traction to stop quickly even on wet pavement, enough resistance to heat to hold up safely even under high speeds and heavy loads, and with tread that lasts to provide long tire life.

For traction and heat resistance, all tires sold in the U.S. must meet minimum standards. The lowest acceptable grade is a "C." An "A" and "B" are better, of course; and you should look for those ratings (usually on a tag attached to the tire) if you want better-than-average safety under stress.

Tread wear is no longer rated by the Federal government, but these rules-of-thumb will help you make an intelligent choice: the tread on radial tires generally lasts longer than on a bias-ply tires; belted tires tend to last longer than non-belted standard rayon tires.

Most manufacturers recommend wheel balancing, alignment, and (in some cases) rotation at 10,000-mile intervals. To be sure that this very round figure applies in your case, check your owner's manual . . . and keep your eye on your tires.

• **Wheel balancing** Anything round that spins can have a heavy spot that tends to fall to the bottom of the spin. On a tire, when that heavy spot meets the road, this fact of physics eventually produces worn, "out-of-balance" bald spots that cause a rough ride and uncomfortable and even dangerous vibration. (Note: seat vibration suggests rear-tire imbalance; steering-wheel vibration, front-tire imbalance.)

Before you begin looking for a shop to do the wheel-balancing job, you should know that *static* balancing corrects imbalances created from the center of the wheel outward; *dynamic* balance deals with round-and-round turning motion. A complete wheel-balance job deals with both problems by the addition of counterweights to offset the heavy spots. Wheel balancing is done in one of three ways:

With a *bubble balancer*, the mechanic takes the wheel off the car and puts it on a machine that gauges imbalance by means of a device like a carpenter's level. "This is somewhat out of date and makeshift," said George W. Merwin, III, president of Automotive Service Councils, an industry group representing auto repair establishments. "It's simple but not too accurate. I don't recommend it."

In *on-the-car* balancing, a "strobe" light finds the heavy spot as the wheel is spun on the car. Though not the most sophisticated method, this approach has the advantage of diagnosing imbalances in parts of the assembly that don't come off the car with the wheel—like the brake drums, for example—and is preferred by some knowledgeable drivers.

Current state-of-the-art is *off-car balancing* on a computerized machine that spins the wheel, locates and measures even tiny imbalances, and comes up with a digital reading that tells the technicians exactly where to put the counterweights.

• **Wheel alignment** Misaligned wheels tend to "toe in" or "toe out" instead of tracking straight. They cause hard steering, with wandering or pull to the left or right; increased gas consumption; and quick, irregular tire-wear. You suspect bad alignment when you see wear along one edge of the tire or a "shingle effect."

Out-of-whack alignment is most often caused by driving over rough roads and by tooth-rattling encounters with curbs or speed bumps. If you commonly experience these conditions, be especially alert for the symptoms of poor alignment.

Most shops that do wheel balancing also do wheel alignment. Merwin suggests that you look for evidence of the technicians' having been certified by the National Institute for Automotive Service Excellence (NIASE).

"A warranty that guarantees alignment for six months or a year may be an asset—or it may be misleading," said Mr. Merwin, "a way to get you back into the shop and sell you something you don't need." When an inspection "reveals" that you need new front-end or steering parts make sure you're dealing with a reputable shop and if you feel it's necessary get a second opinion. If yours is a front-wheel-drive car (increasingly common on U.S. highways), front *and* rear wheels should be aligned, a fact that can double the price.

• **Checking the pressure** Radial tires, the kind used on most new cars, have a different profile than older-style bias-belted tires: they're *supposed* to look a little bulgy and soft at the bottom; but, Mr. Merwin said, "many bulgy-looking tires are seriously underinflated, enough to cause sloppy handling and to make them dangerously skid-prone in wet weather."

With radial tires, you often can't tell the difference between an acceptable bulge and dangerous softness just by looking. You *can* tell the difference with an inexpensive, easy-to-use pencil-shaped gauge that measures the air pressure in tires. Always check pressure when tires are cold. Doing the job takes only about five minutes a month and can keep you rolling in safety and comfort. ▽

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By Barbara Rose

Artists and the family romance

By an odd twist of fate, four of the six children born to a provincial French notary named Justin Isidore Duchamp became artists. Two of the brothers, painter Jacques Villon and sculptor Raymond Duchamp-Villon, were well-known Cubists. The third, Marcel Duchamp, became the notorious founding father of Dada. Less celebrated than her brothers, Suzanne Duchamp was also an artist; her work was somewhere between Cubism and Dada. Now an exhibition prepared by William A. Camfield and Jean-Hubert Martin of the works of Suzanne and her artist husband, Swiss-born Jean Crotti, at the Museum of Fine Arts, Houston, gives us a chance to assess the contribution of Marcel Duchamp's talented younger sister.

The family of brilliant artists were particularly close in their youth, perhaps because of their isolation in the village outside Rouen where they grew up. Their emotional life became even more entangled when Crotti left his first wife, Yvonne, in the care of Jacques Villon and his family, and ran off with the more daring Suzanne Duchamp, the darling of Crotti's friend and artistic mentor, her brother Marcel. Suzanne Duchamp not only resembled Marcel physically, she had a mind attuned to his interests, and the two collaborated on artworks, for example, the "Unhappy Readymade."

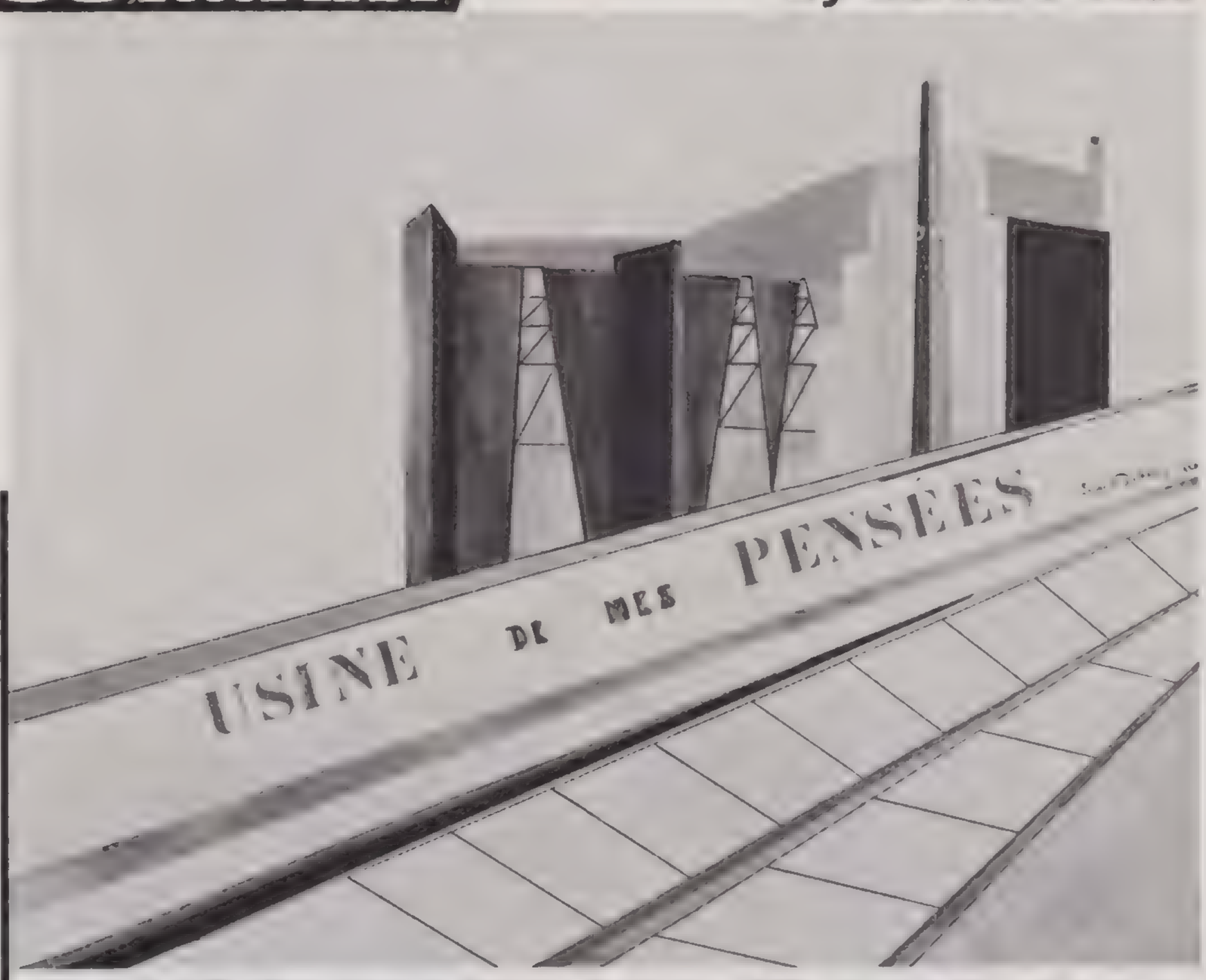
Both Jean Crotti and Suzanne Duchamp specialized in erotic-mechanical themes typical of Dada. Crotti's painting "Virginity in Displacement" of 1916 is considered one of the earliest Dada works. Camfield believes some of their works were inspired by the emergence of the "new American woman"—such dynamic activists—demanding the right to vote, birth control and equal rights—as Mabel Dodge, Agnes Meyer, Beatrice Wood, and Louise Norton.

"Mechanical Forces of Love in Movement," by Jean Crotti, 1916; shadow box with glass partially painted from the back, with metal rods, plumb line; 60 cm x 74 cm. Private collection

Neither Jean Crotti nor Suzanne Duchamp was a great artist; but their work was witty, charming, poetic, and very much part of the brief but brilliant moment that was Dada.

More rare Dada...

For some reason, Americans, Swiss, and Germans were particularly attracted to Dada. Zurich and Berlin, in addition to New York, were centers of the experimental movement during and just after World War I. Swiss sculptor Jean Arp is associated with inventing biomorphic or organic abstract forms; but, like his fellow-countryman Jean Crotti, he began as a Dadaist. Until October 30, the National Gallery of Art in Washington, DC, is showing sixteen of Arp's few wooden Dada reliefs. The use of chance was Arp's main involvement with Dada; apparently, he arrived at the curving forms as well as the placement of the shapes in these reliefs through chance processes that he abandoned in his later monumental bronze and marble three-dimensional sculptures, which have their genesis in these brilliant early reliefs.



"Factory of My Thoughts," by Suzanne Duchamp, 1920; gouache, ink, and watercolor on paper, 45 cm x 55 cm. New York, coll. Arthur Cohen and Elaine Lustig Cohen

Art under ground

Does the subway really have to be a filthy, ugly, dark, and dank hole in the ground? Not if you live in Buffalo, where the Niagara Frontier Transportation Authority is commissioning artists to design the stations of their new rapid transit system. Art consultant Nina Freudenheim selected some of the most adventurous American painters and environmental artists, such as Stephen Antonakos, Scott Burton, Beverly Pepper, Charles Clough, Craig Langager, Richard Friedberg, George Sugarman, Sam Gilliam, and Joyce Kozloff, to create exciting subway stops that will make you want to take the underground trains instead of avoiding them.

Each brightly lit station is totally individualistic and designed for maximum public impact and interaction. Other cities may follow Buffalo's imaginative example and, instead of giving up and proclaiming graffiti to be art, integrate real artworks into an upbeat, life-enhancing subway environment that could make public transportation a picnic instead of a purgatory.

"Gargoyle for a New Society," by Craig Langager, 1983; bronze sculpture for Buffalo, NY, subway station

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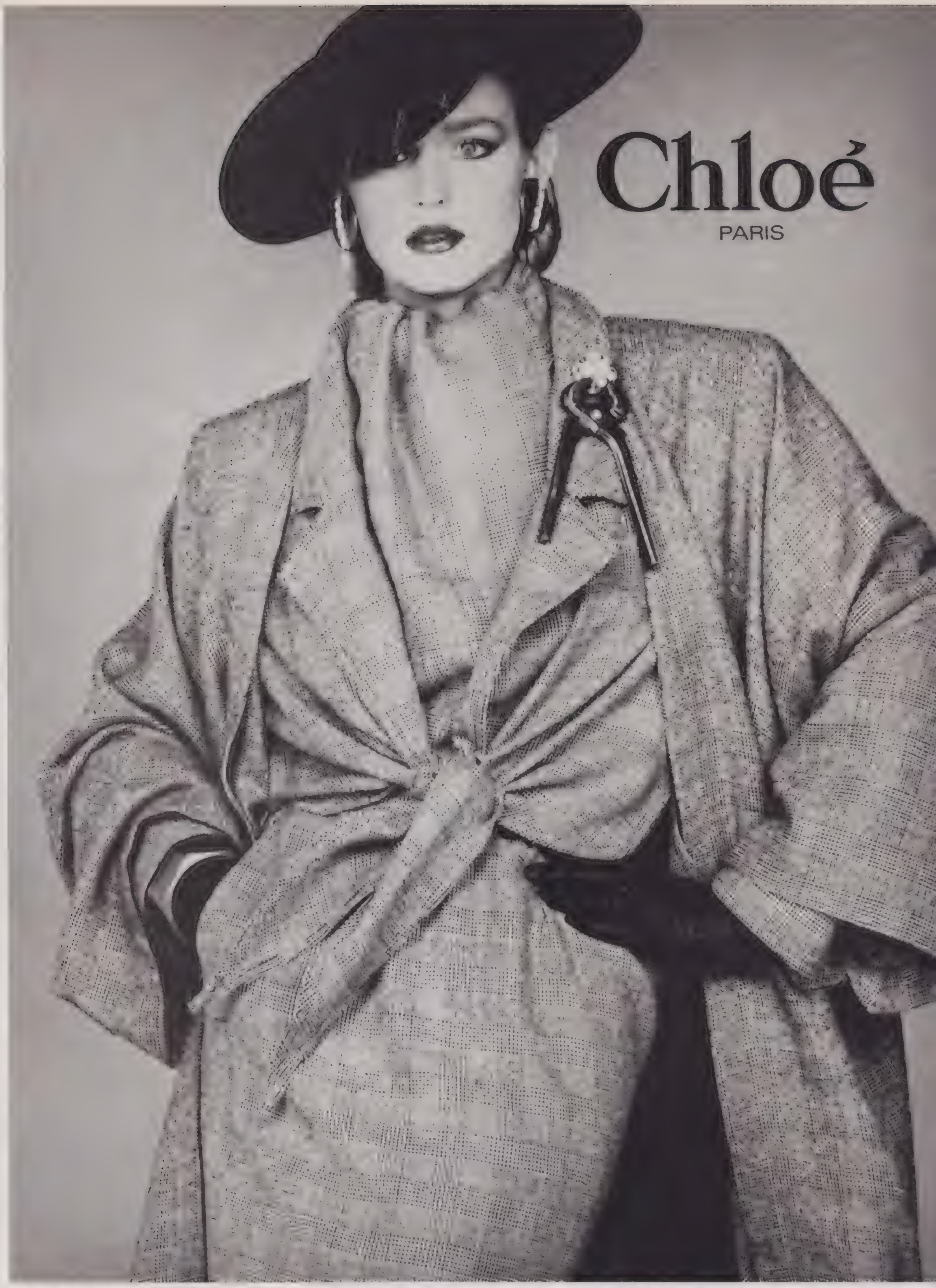

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Mind Health

By Carol Tavris

Styles of sexual pleasure...friends: why they keep you healthy...new stress survey

SEXUAL PLEASURE—THE ROLE OF YOUR EMOTIONS

At last, sex research is moving in an important new direction: integrating mind *and* body, feelings and physiology. Psychologist Donald L. Mosher, Ph.D., at the University of Connecticut, is studying the ways that emotional involvement adds to every sexual episode—both amplifying physical sensation and giving sex meaning. By "involvement," Mosher means more than engagement with one's partner: he means the psychological ways we become involved in sexual sensation—our emotions, such as excitement and joy; our attitudes, fantasies, emotions, beliefs; our actions (not only sexual actions but role-playing). So far, Mosher has identified what he calls three paths to sexual involvement:

Path #1: Sexual role-playing. This is the dramatic, exhibitionistic route to sexual involvement. The mood is playful, techniques are emphasized, fantasies are vivid and may be acted out explicitly ("you be Tristan, I'll be Isolde"). Sex is regarded as an adventure, a drama; novelty and complexity are sought; the sex act ends, says Mosher, "with a tumultuous climax worthy of audience applause."

Path #2: The sexual trance. This route emphasizes privacy, serenity, calm receptiveness to sexual stimulation. The lover emphasizes the inner experience, concentrates on her own sensations; sex is regarded as a trip, an altered state of consciousness, a meditation—the goal is loss of self and of self-consciousness. Thus, unlike Path 1, there is little sex talk and no scripted fantasies.

Path #3: The love bond: Setting, fantasies, and technique are all less important on this path than are pleasing the partner and expressing affection. Sex is regarded as a loving merger, a union of two souls, a celebration. Sex talk and images are romantic; the preferred style has lots of kissing, full-body embraces, and coos and nuzzles.

Problems may occur, says Mosher, if two lovers do not travel the same path to involvement. In one couple he describes, the wife would go into a trance, closing her eyes; this made her love-bonded husband feel shut out—he wanted her to look at him as they made love. (Mosher taught her to describe her inner experience, a solution that helped the husband feel included in her sensations.) In another couple, a role-player husband learned to imagine his entranced wife as Sleeping Beauty. He could act out his role to his heart's content, and she could bliss out with his attentions.

Mosher is continuing his research, and is looking for more participants to fill out his research questionnaire. So far, he has found that more males than females tend to be role-players, and more females than males tend to be love-bonders; but he also finds much variation in individual preferences and patterns.

FOR EVERY WOMAN WHO WORKS . . .

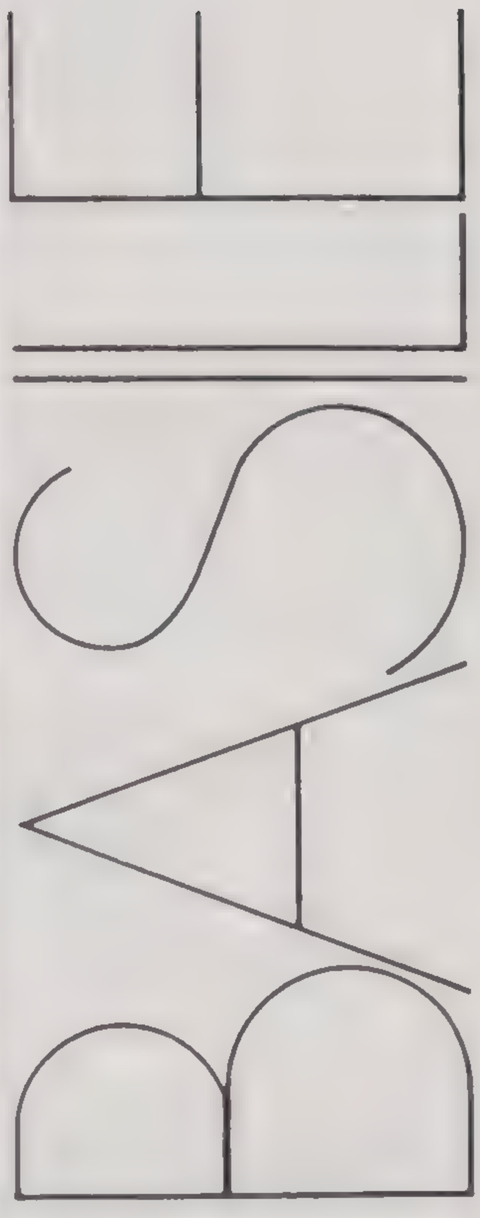
The National Association of Working Women, 9 to 5, is investigating the role of stress in the lives of working women—homemakers as well as the salaried and the self-employed. To participate, write for the "National Women and Stress Survey," 9 to 5, 1224 Huron Road, Cleveland OH 44115.

YOUR MIND CAN HEAL YOUR BODY—THE POWER OF PLACEBOS

Three beliefs determine whether a medical treatment will succeed or fail: belief of the practitioner in the method (or drug); belief of the patient in the method; and belief of the patient and practitioner in each other. If all three links are connected, treatments based on absurd theories can produce real cures—even of serious diseases. If only one link is missing, the most proven scientific treatment may fail to heal. In his forthcoming book, *Health and Healing: Understanding Conventional and Alternative Medicine* (Houghton Mifflin), Andrew Weil, M.D., reviews many alternatives to traditional medicine, including chiropractic, homeopathy, herbalism, shamanism, acupuncture, and faith healing.

Weil argues that many doctors fail to appreciate the power of belief and the role of placebos, which he calls "pure healing responses from within." Many researchers regard placebos as nuisances in the scientific study of medicine. Dr. Weil argues that it is impossible to separate the mental response to treatment from the physical response, because "the mind and body are not separate to begin with." Rather than trying to rule out the effects of placebos, he says, doctors should try to rule them in. Placebos "are the meat of medicine," he says. "We should find safer ways to elicit relief than the toxic and dangerous treatments now in vogue in the modern hospital and clinic." Healing is not all in your mind, but much of it is. *("Mind Health" continued on page 408)*

foto Bob Krieger



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MIND HEALTH

(Continued from page 406)

HOSTILITY & YOUR HEALTH

How much confidence do you have in people? Do you think most people are dishonest, immoral, and mean, or fairly honest and kind? If you don't like other people very much--if you have a hostile disposition--be careful: you stand a greater-than-average risk of coronary heart disease and other serious illness. Redford B. Williams, M.D., a psychiatrist at Duke University Medical Center, has been assembling numerous studies that confirm the unhealthiness of hostility as a long-standing personality trait. In one study, 255 physicians who had taken personality tests twenty-five years before were tracked down by the researchers. Physicians who had been chronically hostile toward the world were five times as likely as non-hostile physicians to have heart disease or to have died from it--15 percent to 3 percent.

Hostility is hazardous, it seems, for two reasons: it pumps up your blood pressure and it keeps you in a state of furious arousal. But it also has a social cost--it keeps others away from you. And close social networks--the kind that women are more likely than men to have--are a kind of emotional vitamin that protects us from stress and illness.

MENTAL ILLNESS—GOOD NEWS

Many researchers, and nonprofessionals too, have a "disease" notion of mental illness: once a person "catches it," he or she is doomed. This prognosis came primarily from studies of patients who failed to improve; few studies followed people over a lifetime—people, that is, who were not in therapy. But now Courtenay M. Harding, an R.N. and doctoral student in psychology, and her associates on the Vermont Longitudinal Research Project, report some good news about mental illness—schizophrenia in particular.

The researchers located 97 percent of a group of 269 mental patients who had been released into the community in the 1950s. They studied these former patients (who had had an average of six years of continuous psychiatric hospitalization and sixteen years of illness), and interviewed many of their relatives and friends. They found that 77 percent were leading full lives—"a far cry from the barren and isolated existence expected for this group," says Harding. The great majority have friends, can take care of themselves, show few symptoms, and have had only brief readmissions in the twenty years since their release from the hospital. Mental patients can "cycle out of the system," concludes Harding, "and we can change our prognoses from pessimism to rational optimism."

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Service with a smile

Why the new service economy means good news for women

BY SUSAN LEE

Only yesterday, business publications and the popular press were screaming with headlines about the need to reindustrialize America. Only yesterday, politicians were deploring our loss of productive muscle and promising a new era of industrial might. That, however, was yesterday. Today, the fashionable buzz word is something called "deindustrialization," a word—at least as inelegant as reindustrialization—used to describe the change in the economy from a goods-producing one to a service one. And an apt description it is: Last year, services weighed in at almost 70 percent of the nation's Gross National Product.

Why such an abrupt about-face in rhetoric and concern? Well, the short answer begins with the recent devastating recession, which—quite simply—decked the industrial sector. When the demand for hard goods wilted, production and employment virtually dried up. And everybody from the press and the politicians down to economists, observers, and soothsayers was forced into serious scrutiny of what was actually going on. That is, many jobs were gone; and, it had to be admitted, some had disappeared permanently. Jobs in autos, chemicals, steel, and rubber, for instance.

The recession, however, merely sped the fall of industries that had grown increasingly uncompetitive in world trade. After all, Japan makes cheaper cars; Korea, cheaper steel. More to the point, then, the recession sped recognition of a process that has been in the making for over two decades.

In early 1950, employment in the service sector began to take off, zooming from about 50 percent of total employment to almost 75 percent currently. That represents a growth of 140 percent. During the same period, jobs in manufacturing rose a feeble 25 percent; and, even here, some one-third of jobs counted as part of the goods-producing sector are actually service jobs, such as clerical positions.

Part of this change was due to the expansion of business production through consolidations. And part of the change was due to business expansion that involved increased reach—from local to national to international levels. Both of these developments required more support services, such as communications, transportation, financing, and information processing.

So, too, the influx of women into the job market, beginning in the 'sixties, set the stage for broad changes. Working women created a demand for more services. Not only for basic stuff like day care and fast foods but also for more rarified things: all the way from personal shoppers to personal financial help (accountants and investment advisors, for example).

Add these changes to other broad forces—like the fact that Americans are living longer and richer, which in turn has fueled the tremendous growth in health-care services—and the result is drastic.

These structural changes, which have been at work since the 'fifties, were made dramatic and undeniable only by the recession. Simply put, we are finally recognizing that the United States has shifted from a predominantly goods-producing economy to a service one.

But recognizing the change is not enough. What exactly does such a shift mean? And what will it mean down the road?

Take, for instance, the meaning of "service." After all, a service job can mean anything from gas-station jockey to bank president. What sorts of jobs, then, does the service industry encompass?

No short answer here. The clichéd—and pleasant—image of a service worker is a woman in silk and pearls, elegantly bent over a sleek computer, decorously tapping in the latest data for her glamorous multinational financial conglomerate. Well, granted: those jobs are part of the service industry. So are equally desirable posts in advertising, medicine, television, and real estate. But service jobs can also mean *(Continued on page 412)*

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SERVICE ECONOMY

(Continued from page 410)

teaching English to bored teenagers or scrutinizing tax returns for the IRS. And perhaps less enchanting, service jobs can mean selling arch supports at Macy's or frying hamburgers at Wendy's. Indeed, even the presence of a computer console doesn't insure interesting or remunerative work—just ask a key puncher at a big insurance or credit-card company.

In other words, as a provider of satisfying jobs, the service industry contains the same mix as the goods sector—some fabulous, some okay, some downright tedious. Likewise, some pay wickedly high salaries, and some pay wages that disappoint; some reward brains instead of brawn, and some reward disciplined repetition instead of artistic brilliance.

A second characteristic of the service industry is that whatever the attributes of any one particular job, most are considered "women's jobs." In fact, the majority of jobs have been and are likely to continue to be filled by women. Generally speaking, then, the growth of service industries is great news for working—and potentially working—women.

A third attribute of services is that they are great news for those who are employed in them. For one thing, service jobs are less likely to fade during bad times than are manufacturing jobs. Consider what happened during the recent recession: even as factories closed and layoffs made prime-time TV, employment in services continued to grow. And that was no statistical fluke. The number of service jobs grew right through the last four recessions.

The reason for this strength is fairly straightforward: The economy cannot stockpile services. A service is consumed pretty much on the spot. Thus, unlike the goods sector—where inventories pile up and eventually result in declines of new production, and hence declines in jobs for the producers—services march on. Hospitals continue caring for patients; teachers keep instructing students. Sure, bank profits may suffer, restaurant tips could slide, sales commissions may shrink, and year-end bonuses at brokerage firms may slip. But the bad times, if they must be absorbed at all, are not readily reflected in pink slips.

And finally, the growth of the service sector bodes well for the economy as a whole. Services make the goods sector more productive. It's not stretching the point, for example, to cast the history of U.S. economic growth in terms of the efficiency afforded by improvements in transportation. Goods producers got to markets first by ships, then by the rails, followed by trucks, and now giant cargo planes. Ditto for improvements in the communications that arranged the sale of goods, first via the pony express, then the telegraph, succeeded by the telephone, and now by something called teleconferencing.

Moreover, the demand for services seems unending while the demand for certain goods may have peaked—or, at least, slowed. This "market saturation" is evident in developed nations and would be cause for concern were it not for the potential of the service sector to take up the economic slack. Witness, in fact, what's happened to U.S. exports. Over the past decade, strong service exports have kept the balance of trade from turning sharply negative as goods exports nose-dived.

The majority of service jobs have been, and will continue to be, filled by women

It is, of course, an unfortunate fact that the process of deindustrialization creates dislocations. Shrinking goods industries mean shrinking employment; and that, unquestionably, constitutes real hardship—just ask any unemployed steelworker. Despite these painful problems in the short term, however, over the long term, deindustrialization itself will be a net plus for the U.S. economy. The service sector will continue to grow apace—both creating new, more durable jobs and making the remaining industrial jobs more productive. Indeed, the preeminence of the service industry should be a, um, service to us all. ▽

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Redefining risks: the good news about the Pill

Research reveals it may help prevent—not cause—cancer

BY MELVA WEBER

Laid to rest at last: two decades of nagging doubts about the Pill as a risk-raiser for cancer. Because steroid sex hormones, such as those in oral contraceptives, act on the tissues of breasts, ovaries, and uterus, women have had reason to fear—and medical authorities to predict—that, as latency periods for development of cancer were used up in long use of the Pill (in five, ten, or fifteen years), there might befall a veritable epidemic of cancers among women who had used oral contraceptives over such periods of time.

No such epidemic has emerged, and none is in sight. In three investigations now going on at the government's Centers for Disease Control (CDC), the National Institute of Child Health and Human Development (NICHHD), and the National Cancer Institute (NCI), associations between oral-contraceptive use and cancer at three body sites—breast, ovary, and uterine lining—are being assessed. Preliminary findings, reported in *The Journal of the American Medical Association*, are highly reassuring.

The Pill and breast cancer: Researchers sought to learn whether using oral contraceptives for a long time, or using them when there were other risk factors—such as family history of breast cancer—would increase breast-cancer risk. They included in the analysis every cancer case within eight geographical areas, along with ample numbers of "control" (noncancer) subjects in the general population. Women who had used oral contraceptives for a long time, women who had used them at some time, and women who had never used them were compared for rates of breast cancer. Those with fibrocystic breast disease or breast cancer in their families, both considered factors for added risk, were studied; so were those who had undergone hysterectomy and those who used the Pill before their first pregnancy. Finally, no association could be found between oral contraceptives and breast cancer.

The Pill and ovarian cancer: This year, cancer of the ovary will take an estimated 11,400 women's lives in the United States. Because oral contraceptives, like pregnancy, act to inhibit ovulation, it's vital to find what effects the Pill may have on risks of this cancer. From the preliminary data of the CDC study, good news: Oral contraceptives appear to protect against ovarian cancer. The cancer risk decreases with prolonged use of the Pill and the protection endures after the contraceptives are discontinued. CDC says more than seventeen hundred cases of ovarian cancer are averted each year by use of the Pill in the U.S.A.

The Pill and endometrial (uterine) cancer: The cancer with third-highest incidence among American women, endometrial cancer is newly diagnosed in about thirty-nine thousand each year. Some three thousand women will die of the disease. The CDC studied the use of combination oral contraceptives (estrogen plus progestin) to find whether the Pill might exert some effect on risks of this cancer of the uterine lining.

Risk factors for endometrial cancer include obesity, never having been pregnant, menstruation starting early in life and ceasing late, use of estrogens, high blood pressure, diabetes, and cystic ovaries. A number of these factors are related to the woman's hormone status, so the question of the Pill and endometrial cancer was an important one.

The CDC found a distinct protective effect of combination oral contraceptives in women who had used them for at least a year. And the protection persisted for ten years after stopping the Pill. The CDC estimates that each year in the U.S.A., some two thousand cases of endometrial cancer are averted by past or present Pill use.

Since their introduction more than twenty years ago, oral contraceptives have been used by more than forty million American women; and probably no drug product in history has been more thoroughly monitored for effectiveness, benefits, and possible drawbacks. Early on, evidence began to surface on increased risks of heart disease, stroke, and high blood pressure in Pill users; but recent studies indicate that Pill-induced risk of these diseases is very small in women under thirty-five, and is probably highest among women over thirty-five who also smoke.

Barbara S. Hulka, M.D., MPH, of the University of North Carolina School of Public Health, an authority on epidemiology (patterns of disease in populations), points out that the new cancer/Pill reports represent only a fraction of the data that will develop as the studies go on. Though these major findings are not likely to be altered, said Dr. Hulka, information on still more cases and more controls will permit more detailed analyses. "For now," wrote Dr. Hulka in a *Journal* editorial, "the long-term news is good."

Points to note: The Pill appears actually to protect against ovarian and endometrial cancers, but the "no association" finding between oral contraceptives and breast cancer means the disease is neither caused nor prevented by Pill use. At the CDC in Atlanta, epidemiologist Howard W. Ory, M.D., lists some added benefits from oral contraceptives:

- Benign breast disease: Statistics indicate the Pill prevents about twenty-thousand hospitalizations for this disorder each year.
- Iron-deficiency anemia: Among oral-contraceptive users there's about 45 percent less of this condition than among nonusers—a possible reduction of twenty-seven thousand cases each year.
- Pelvic inflammatory disease: Women using oral contraceptives have half the risk of developing this disease as do women who use no contraceptive method. Use of the Pill is claimed to prevent some thirteen thousand hospitalizations for this disease every year.
- Ectopic pregnancy, or tubal pregnancy: The Pill provides almost complete protection, leading to prevention of about ten thousand hospitalizations per year. ▽

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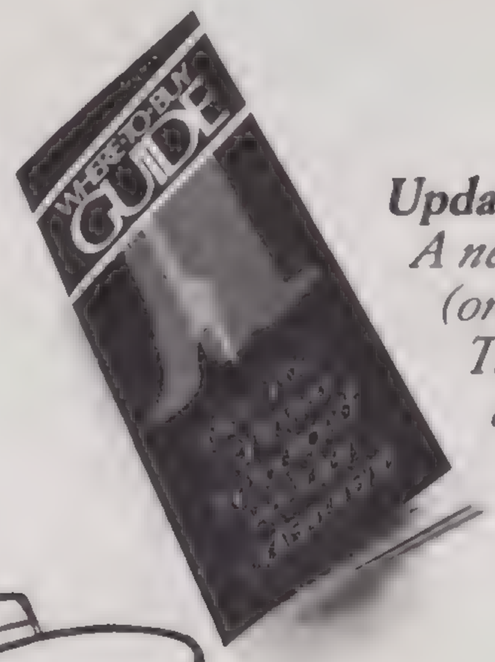

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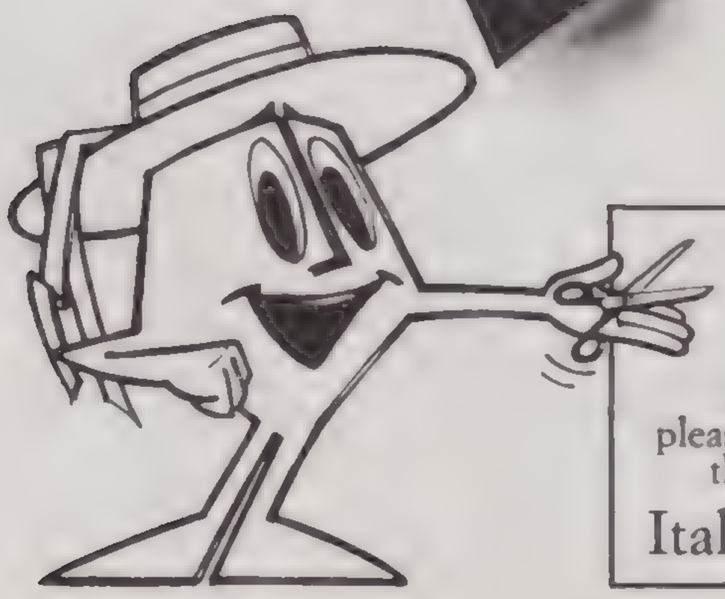

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Pleasure craft: the place of poetry in women's lives

Forget aerobics—reading poems is jogging for the mind

BY MAUREEN HOWARD

The picture of an idle woman reading a romantic novel (let's put her on a chaise longue, costume her in a dressing gown) is an unfortunate cliché, an outmoded idea, pernicious in its implications that our days had to be filled with love stories and bonbons. We are tough women of the 'eighties. Someone is buying all those hundreds of thousands of Harlequin romances and steamy gothics that line the drugstores, but it is not we. We deal in reality. We have careers, make money and spend it wisely. We keep our lovers, husbands, children in perfect equilibrium. We live a *beurre blanc* and meat-and-potatoes existence without contradictions. Such a coming of age: beautifully tailored, alert, we open our sleek leather portfolios to present ourselves to the gentlemen of the board. In its presumptions, this fantasy is as wrong-headed as that faded image of the empty lady sighing on the chaise. Life remains uncertain, even hard.

It is odd that in my idealized construct of the contemporary woman I know for certain she has no need for a literature of escape. Law briefs, excellent cookbooks, sharp essays on politics and science, *good* novels—I would hope—come from the bottomless briefcase: but I would assign poetry to her as the most appropriate text. Poetry is pleasurable and difficult. Good verse, as though it were a paradigm for the full life, makes demands upon the reader that are a delight to fulfill. We do not dream our time away over a piercing image in Sylvia Plath. We can not seek easy solace if we trace the revisions of Robert Lowell's poems, an endless search for an accurate version of his troubled history. We must pay attention to a poem, and it is not intensity of the poet's emotion alone that makes us into "serious" readers. It can be cadence that appeals to us:

> The weather of this winter night,
> my dream-wife
> Ranting and raining, wakes me.
> —James Merrill

Or wit:

Is it lack of imagination that makes us come to imagined places, not just stay at home?
—Elizabeth Bishop

> In the Colosseum I thought my heart would burst
> Thinking of all the victims who had been there first
> —John Ashbery

Or the pure beauty of close observation:

> It was a moth almost an owl,
> Its wings were furred so well,
> with backgammon-board wedges interlacing
> on the wing—
> —Marianne Moore

There is no easy escape from these lines. We pay attention. "Poetry is not magic," wrote W.H. Auden, who was one of our best teachers as well as a great poet. "Insofar as poetry, or any other of the arts, can be said to have an ulterior purpose, it is, by telling the truth, to disenchant and disintoxicate."

If we are to live out the 'eighties, as I think we must, steady in our self-assessment, scholarly in our pursuit of the game plans involved in nuclear disarmament and Loans to Developing Countries—poetry will serve us well. I am weary of testimonials to jogging and aerobic dancing. All that air in the lungs may get the pulse up, may make those who indulge feel fit; but I'm afraid of airy spaces in the head, of a self-absorption that may be childish and limiting. Jog the imagination before breakfast or after work with Emily Dickinson's

> It dropped so low in my regard
> I heard it hit the ground,
> And go to pieces on the stones
> At bottom of my mind;
>
> Yet blamed the fate that fractured, less
> Than I reviled myself
> For entertaining plated wares
> Upon my silver shelf.

There! Doesn't it get the joints oiled just to figure that the second stanza is a reproach to the first—though, in fact, no accusation has been made—but is only faced up to in the last two lines of the poem? And isn't it odd to consider that the careful, clear intention of language in that little poem might give you a necessary contempt for Federal double-talk?

In an age that leans heavily on the visual arts and devotes an inordinate amount of time to popular culture, poetry is doing well. More poetry is brought out by distinguished publishers than twenty years ago. Larger editions are issued. Starting with James Laughlin and Robert Giroux after the Second World War, there have been dedicated editors who have believed in their poets. Little presses abound—the range is excellent to silly—in every part of the country, claiming home-grown culture, offering poems, poems, poems. Students in high schools and colleges are comfortable listening to poetry: and, while a reading by a visiting poet may attract only a certain crowd with artistic leanings and will never rival Linda Ronstadt or Keith Jarrett in concert or even the local imitation of Reggae, the poetry reading is an established event.

Harry Ford, the editor at Atheneum who is responsible for publishing some of our most gifted poets: Howard Moss, John Hollander, Mark Strand, Anthony Hecht, attributes the renewed interest in poetry in part to the phenomenon of the reading. When John Malcolm Brinnin started readings at the Poetry Center of the YM-YWHA *(Continued on page 427)*

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POETRY: PLEASURE CRAFT

(Continued from page 424)

in New York in the 'fifties, it was a fresh idea that was picked up at once, taking at least the groves of academe by storm. There was an audience, eager and willing, to hear poems read aloud, a tradition as old as verse itself.

I can remember hitching from Northampton to South Hadley in a snow storm to hear Dylan Thomas. Drunk and irreverent, Thomas staggered up to the podium and redeemed himself with a splendid performance, singing out his lines with such force and melody it seemed that night that poetry was, truly, magic. Cutting classes, I took the train down to New Haven to stand at the back of a crowded auditorium and heard T.S. Eliot precisely, wryly, flatly read out famous passages from "The Wasteland" and "The Four Quartets." Our memories are short, but it was in the rollicking 'sixties that Yevtushenko and Vosnesenky came from Russia and played to capacity audiences, SRO at Lincoln Center.

Readings persist though they are not always so grand as Eliot's, nor so well staged as Allen Ginsberg's—a superb showman. Poetry readings can be parochial wine-and-cheese evenings, artsy flim-flam, more support group than genuine transactions between the reader and his audience. But writers who read aggressively—Strand, W.S. Merwin, James Dickey, Adrienne Rich—can establish a real following and they do sell more books.

The appeal of metrical beat is so basic it may be, as I.A. Richards suggests, physical in nature. When language that we must use every day to buy bread and scold children, to say ineptly that we love a man or a woman, when *our* language, *our* words are made new to us in a poem by rhyme or accentuation—that can be a gift.

"Something there is that doesn't love a wall": simple words in the first line of Robert Frost's "Mending Wall," but not plain English. The line seems almost aphoristic, enclosed by the first and last heavy beats and yet it will go on, will lead to a proposal. "Some*thing*" suggests we will not be dealing with people in a poem that turns out to be about the difficulty of human discourse. "Something" put up front, taken out of grammatical order, calls attention to itself. "Doesn't love" is a conversational inversion, a little arch. The unloved is inanimate—a wall. The man who is able to spin off this seemingly effortless line is a man able to play with the idea of boundaries, to initiate, inquire. "Mending Wall" is a confrontation between the poet and his neighbor, between the mind that can think through the psychological necessity for stone walls and the closed-mouthed Yankee who accepts the limits of an unexamined adage: "Good fences make good neighbors."

I am no scholar of Frost. That's one line read, and John Berryman warns us that "all poems are built of course for rereading." I may be absolutely wrong or partly so, but I take some delight in the process of my reading. In trying to "get" the line, I have entered into a complicity with the poet. That's what good poetry asks, that we listen to another voice, that we see as another sees, that we come close to understanding how the poem was imagined and even, in Wallace Stevens' words, discover "a motion beyond our previous knowledge of feeling." *(Continued on page 428)*

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POETRY: PLEASURE CRAFT

(Continued from page 427)

Often, poetry offers surprises that are not difficult, not in the least obscure. Take these amusing lines by Gwendolyn Brooks:

> The Certainty we two shall meet by God
> In a wide Parlor, underneath a Light
> Of lights, come Sometime, is no
> ointment now,
> Because we two are worshippers of life,

It is wonderful that "life" is written with a small letter. The word is meant to bear that reality. It does not sport the pretentious capital of the unattainable Certainty or the vague abstraction of a Sometime-afterlife. Or look at this first stanza of a harrowing poem by Sylvia Plath,

"For a Fatherless Son"

> You will be aware of an absence,
> presently,
> Growing beside you, like a tree,
> A death tree, color gone,
> an Australian gum tree—
> Balding, gelded by lightning—
> an illusion,
> And a sky like a pig's backside,
> an utter lack of attention.

How reasonably she begins and with decorum finds her way into the metaphor of the remote tree, then twists it with her bitter crack—

To give a friend a book of poems is to say, there's more than a passing flower between us

"Balding, gelded"—next wipes the absent father out as an illusion. But in that "sky like a pig's backside" her fury lashes out in a shocking image, a coarse epithet hurled in anger, low language. Quick as a slap—it is accurate and just, more wounded that wounding. The stanza returns to the controlled, cool phrase "an utter lack of attention" as a parent must return to containment for the sake of the child. The language in the poem is accessible, but the fast cut to an extraordinary level of emotion takes us by surprise as all good art will.

Poetry provides us not with words to live by but with words to live with. It makes us sense that in an exercise of our imagination we are more alive. It is a fine compliment, not merely flattering, to give a friend a book of poems you have admired, a way of saying I know you don't mind a bit of a workout and there is more than a bottle of wine or a passing flower between us. I treasure a beat-up volume of Baudelaire given to me by a high-school beau—ah, how we yearned to prove we were cut of finer cloth than the basketball crowd, how we loathed the soda fountain for not approximating a Left Bank café. Though I could not possibly have understood the poems in *Paris Spleen* and there are now better translations, one glance through that book captures me as the disaffected bobby-soxer, crystallizes that part of me that never *(Continued on page 452)*

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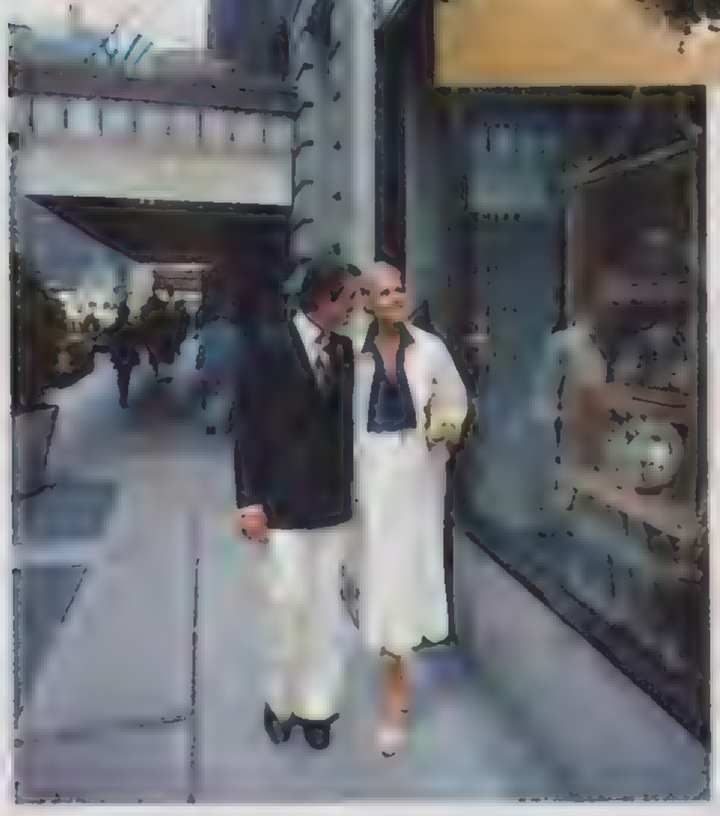

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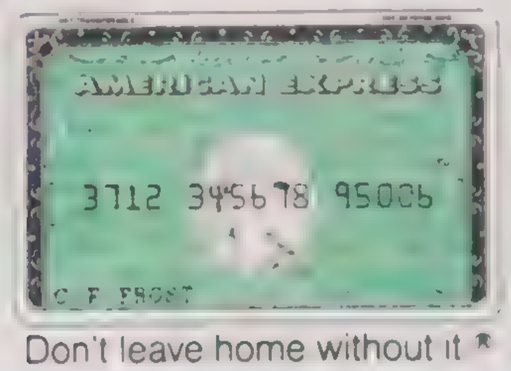

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POETRY: PLEASURE CRAFT

(Continued from page 428)

wants to be a healthy American girl. And I am equally fond of Joseph Brodsky's *A Part of Speech*—the Russian poet's second collection of poems published since he has come to live among us. My husband bought it for me one day on his walk home from work because the book seemed exactly right for me on no particular occasion. There is, too, the initial delight in discovering a poet whose work you have not known. For me, recently and belatedly, it is the poetry of Amy Clampitt and Derek Walcott.

There are times when we all must feel the world around us has dissolved into the shoddy and the second rate—seams badly sewn in mass-market couture, slap-dash movies thrown together for cable TV. It may be of some help to consider that not only is poetry

> ***Sen. Baker reads Emily Dickinson. It may not improve the state of the nation, but it's encouraging***

still being finely crafted but we have just lived through a Golden Age. It's not bad for the first half of this century to have come up with William Butler Yeats, T.S. Eliot, Ezra Pound, William Carlos Williams, Marianne Moore, Wallace Stevens, Robert Lowell, Elizabeth Bishop, Robert Frost, W.H. Auden—to mention only those in the pantheon who are dead. And it remains an age in which we see more inspired translations of foreign poets than ever before so that an international community of poets thrives. Indeed, it would seem one of the contemporary poets' sources of energy to bring us translations of Eugenio Montale, Pablo Neruda, Octavio Paz, Cavafy—all poets they have been nourished by.

Howard Baker reads Emily Dickinson: that's difficult. It may not improve the state of the nation but it is encouraging to think of the Senator unraveling the Belle of Amherst's puzzling handiwork before attending to the business of the day. We have all seen—on film if not at that moment in our history—John F. Kennedy helping the old man, Robert Frost, to adjust the pages of his inaugural poem on a bright windy day. It is a compassionate image that stays with us, ambiguous now, containing our hope, our loss.

Take up poetry. It is not a fad. Go back to the reading of poetry. It will not pass like Canadian Air Force exercises or chanting your mantra at the bottom of the garden. It will not save us, but there we will find something genuine, sustaining, even deeply entertaining that can help us face the day. As we learn "BASIC," "COBOL," "PASCAL"—computer languages—and we must, go back to the poem where you will find our old words brilliantly programmed to tap authentic feeling, to initiate memory and desire. ▽

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healthy habits...

Deborah Szekely, America's spa doyenne, talks about diet, exercise, life's goals...

Your body is your home. It is also the "tool" you use to create your life—a life that is either sharp and effective or tired and dull. And if you haven't kept your body in good working order, any kind of fitness program is going to need time to get you back in shape.

EXERCISE

Fitness begins with *movement.* If you realize that total non-movement is death, then it follows that more movement brings more life and ever-increasing well being. . . .

Your goal—always—is to get more movement into your day. Each time you get into a taxi instead of walking, or use something automatic where once you used manual power, you're not only reducing your movement time but diminishing your fuel needs as well, which is why today some of us have trouble consuming two thousand calories daily without gaining weight.

Your life is affected not only by what you choose to do—but also by those moments when you neglect to make any choice at all. Awareness of all the alternatives should help you to make those decisions that give you the longest, happiest, healthiest, most productive life.

At the Golden Door, we recommend a minimum of an *hour* of movement a day, divided into three periods. You have the option of breaking exercise up into 3 periods of 20 minutes each, or doing 40:10:10; or 10:10:40. How you divide your day depends on your particular psychological/physical needs each day. Keep in mind: after every period of sustained non-movement in your day, you must take a "movement break" to reenergize and restore rhythm.

If you can set a goal for exercise and work toward it, you begin to see yourself in a different way. And how we see ourselves—how we perceive ourselves—is the most important psychological tool we have.

Instead of having a cup of coffee to wake you in the morning, we recommend exercise. The physiologic benefits from **morning exercise** are very important, especially for weight loss. That extra oxygen your body takes in during vigorous movement not only energizes you and prolongs a higher energy level but helps to burn fat stores and to release an adrenaline-like substance that puts you on a "high."

Noontime exercise can take as little as five to seven minutes. To get back your rhythm after sitting for four or five hours—an unnatural act!—get up and do four or five minutes of stretches or walk ten blocks at a fast pace.

On days when you've been out late or particularly need to be sharp, you may want to have your main exercise period at noon; then you can call upon that extra oxygen and adrenaline at 2:00 P.M. with the same effect it had on you at 8:00 A.M. You'll get a surge of energy and vitality to help you face your busy afternoon.

The **third exercise period** should take place at twilight—an important time to relax and unwind. By day's end, you should be able to recognize how tense you are and how much relaxation time you'll need. Although you may need only ten more minutes of exercise for your daily quota, it may take another forty minutes to unwind completely and to restore your balance.

A working woman needs **an additional energy break,** a brief time-out about four in the afternoon. If you can, lean back in your chair for two minutes; close your eyes; breathe deeply. Count to seven. It takes just that moment of relaxation . . . that moment of changing your breathing pattern . . . and the tension drifts from your body. Ask yourself what simple thing will give you the most pleasure this evening, then plan for it. Good things don't happen by themselves. You have to make an effort to fill the needs of both body and mind. Those are things we *can* do for ourselves and those are the things we teach at our spas.

The health/fitness of your system is based on **"listening" to your body**—getting to know it and having a regular "conversation." Let your body get its message across to you. Don't wait until it breaks down and you're in a doctor's office—then it's too late.

The key to it all, to coping with the stresses of modern living, is to allow yourself *time* . . . to be able to say "This has been a day . . . I need to unwind." Be aware of the fight-or-flight reflex. All creatures have it to protect

(Continued on page 459)

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(Continued from page 454)

themselves from enemies. When you are faced with danger, adrenaline flows and tenses every muscle in your body, physically equipping you to stand up and fight or to run away fast; but because in day-to-day living you often must keep on seeing those you quarrel with—whether they're co-workers or family—most of us swallow our hostile energy meant to be directed at others and, instead, it becomes self-destructive. That can cause headache, ulcers, heartburn, and backache.

Once you listen to your body, you can actually feel where you're being "grabbed." It can be in the pit of your stomach or a pain in your neck. Alcohol is not the antidote; exercise is.

Most people have a drink or two before dinner because the less they've moved, the greater their tension. To unwind, they have a drink; but, unfortunately, alcohol does little for us. Rather than a relaxant, alcohol is a depressant; blood sugar bounces up, then drops quickly, and you feel exhausted within an hour or two. You go through an energy surge, which is one of the worst things you could do to your body at that point.

Once you start "conversing" with your body, you'll know when you need to exercise. If your motivation wanes, call someone supportive who can boost your drive. Do *something* physical—take a walk, an aerobics class, a swim; play a game of tennis—but relate it to your needs.

One more point on movement. To be cardiovascular-pulmonary effective, exercise needs to be done for twenty minutes three times a week and needs to be vigorous so you breathe hard. You should try to visualize the force of oxygen pushing its way through your bloodstream, expanding all of your arteries and capillaries.

When doing stretching or strengthening, try to push yourself to do just a little more than is comfortable. If exercise is within your ability, it is not doing as much for you as if it requires a little bit of extra effort; but don't overdo it to the point of pain.

DIET

Handling food and eating properly is not hard if you learn to look at food as it relates to your life style and to your body size. Always stop to look at your food while it is still on the table and you still have an option. Once you've eaten it, it's too late; the next place you're going to see it is in the mirror!

Consume food in proportion to your size. Consider food as fuel, and you'll realize you don't require a great deal of food to energize you and keep you moving throughout the day. I estimate that the average restaurant lunch, for example, is planned for a man five feet ten inches tall who is quite active. The average cruise menu on many ships is planned for a man six foot eight, who is enormously active. You have to eat only part of these meals.

No form of energy is ever lost; it's simply converted into another form of energy—and that goes for food, too. When you take in more fuel than you burn up, it's stored as fat; women—with about 10 percent more fat cells—have a more effective storage system than men.

Relate food not only to your size and sex but to your day. How much fuel did you use up? Do you need to replace it? To store a little extra? Psychologically, food is important and **you have to plan for the "psychological" as well as the "physical" calories.**

We spend a lot of time at the Golden Door teaching women to become aware of "psychological" calories; these are satisfying, not necessarily fattening. Heap your plate with psychological calories instead of real ones—find ways to make eating an event rather than just a "refueling stop." You will eat less if you surround yourself with attractive food and eat in pleasant surroundings.

Food is either life enhancing or life diminishing. Certain processes, additives, and modifiers make food less nutritious. The fresher and simpler food is, the better it is for you.

You will find that, on average, the food you use to prepare meals has been sitting in your refrigerator for about three days. That's a pity, because it loses some vitamins and minerals. If you can, shop daily. Get the freshest vegetables and the freshest meat and just the right amounts. Whether it's fish or poultry, it should be as natural and as fresh as possible.

Treat your meals with dignity. There is great indignity in snacking and feeding yourself on the run. Food means so much more.

(Continued on page 460)

"Door" Breakfast: Muesli

Serves four; 205 calories per serving; prepare night before

⅔ cup	rolled oats (old-fashioned variety)
6	sun-dried black Mission figs, chopped
¼ teaspoon	ground cinnamon
⅔ cup	water
½	apple, medium size, with skin
1	banana, sliced
1 cup	plain, low-fat yogurt
8	almonds or hazelnuts, freshly chopped

Combine oats, figs, and cinnamon; cover with water and soak overnight.

Before serving, grate apple and stir into oat mixture. Divide in 4 portions; trim each with banana slices. Top with ¼ cup yogurt sprinkled with nuts.

Note: **Other dried fruits (apricots, dates, or prunes) may be substituted for figs.**

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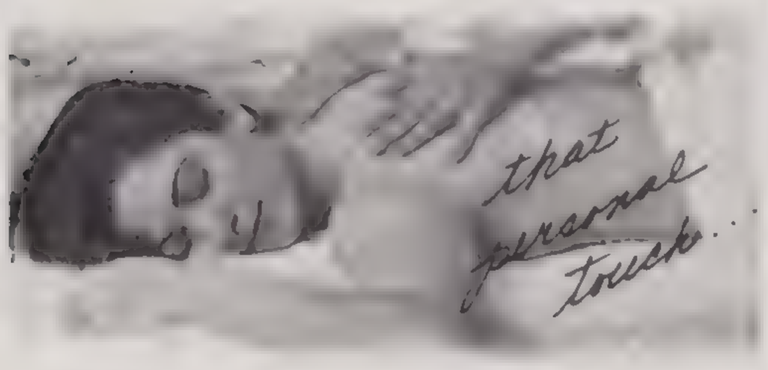

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HEALTHY HABITS

(Continued from page 459)

Don't rob your meals of their importance.

At the Golden Door, we recommend two or three snack meals and one major meal a day. A good low-cal nutritious breakfast that we serve at the spa and that can be prepared the night before is muesli, a fruit/grain/yogurt meal [the recipe for which is on the preceding page and comes from the new *Golden Door Cookbook,* Forman Publishing, Los Angeles].

If you don't have time for lunch, rather than sending out for a heavy sandwich, eat yogurt and a wheat-germ muffin or an apple, or some dried fruits and nuts and wait until you have time for a proper meal—for consuming the psychological as well as the physical calories. But *do* take off fifteen minutes to revive yourself with a walk. Just a small amount of the right foods lifts your blood sugar and restores your energy; but remember, the effect takes about forty minutes.

With each decade, mature adults move 10 percent less; therefore, with each decade, they should consume 10 percent fewer calories. Now we all, to one degree or another, count calories. But as we reduce our daily calorie intake, we must ensure that these fewer calories continue to furnish us with ample energy and nutrients.

Some other food tips: Control portions by never serving family style; never eat while

FITNESS BEGINS WITH *MOVEMENT.* YOUR GOAL: TO GET MORE MOVEMENT IN YOUR DAY

reading, arguing, or watching TV or movies. Eat *only* when you can be involved with your food, when you can get all its messages—taste, texture, aroma. Those are all very satisfying.

Last food thought: The only way to get real pleasure from food is to eat slowly.

LIFE'S GOALS

I have seen many, many women at my spas. The enviable ones, with joyous, creative lives, are those who continually reset personal goals to keep pace with their development. Goals give us direction. But after passing those milestones that represent high school, college, job, marriage, we sometimes lose our way. No longer do our goals define our life's purpose.

More than just a job, you need to have growth, challenges, commitments. And because it is entirely possible that many of us will live longer than people have ever lived before, we must think in terms of appropriate long-term goals, the most important of which include fitness and vitality to last a lifetime.

—EDITED BY DOROTHY SCHEFER

This article is adapted from a talk given by Deborah Szekely, founder-owner of the Golden Door and Rancho La Puerto spas, to a group of working women in New York City.

The GOLDEN DOOR COOKBOOK is available at bookstores or by mail. Send $24.75 plus $2 shipping to the Golden Door, P.O. Box 1567, Escondido, CA 92025

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BY PATRICIA O'TOOLE

"When one sees that dog-pound attendants, mostly men, are paid more than child-care center employees, mostly women, I believe it is time for a serious questioning of what our society values."—Rep. Geraldine Ferraro (D-NY)

No matter where you look, women are earning less than men. In Wisconsin, male bakers employed by the state make $1800 a year more than the state's female cooks. At a Connecticut hospital, an illiterate kitchen worker was paid $600 a year more than the secretary he asked to help him fill out forms. Nationwide, women earn fifty-nine cents for every dollar paid to men, which means a woman works five weeks for the money a man makes in three. Over the course of a lifetime, a man with a B.A. can expect to earn $187,000 more than a woman with the same education. And a man without a college degree will still make $78,000 more than a woman with a B.A.

Despite the headlines, despite the hoopla, not even the women who rise to the top are closing this gap. A survey last year by Korn/Ferry International, an executive-search firm, found that senior women managers are paid an average of $92,000 a year. Noting that a similar group of men polled in 1979 had paychecks of $116,000, Korn/Ferry pointed out that the gap "is even greater when three years of inflation are taken into account." It certainly is. With inflation, those male salaries come to $162,000—making executive women worth only fifty-seven cents on the male executive dollar.

The villain of the piece? That is devilishly hard to say because most of the evidence trotted out to explain this economic gender gap does not stand up to cross-examination. One theory holds, for instance, that the gap will disappear when women acquire the right skills. But a study of women with MBAs from Stanford suggests otherwise. Although the Stanford women started out making ninety-four cents for each dollar earned by their male classmates, five years later they had slipped tc seventy-nine cents. And whatever merit the skills argument may have, a National Academy of Sciences study concluded that it accounts for less than half the difference between male and female pay.

Others maintain that women earn less because their attachment to the labor force is looser than men's. Since family obligations cause women to go in and out of the work force, it is said, they do not take high-powered jobs that demand near-constant availability and lifetime commitment. Some theorists go a step further, arguing (as one did recently in a scholarly journal) that "marriage reduces female skills during the years of disuse when [women] are raising families." True, the biotechnologist who drops out to become a mother will have some catching up to do. But a good teacher will always be a good teacher, and a day or two at the keyboard will cure any secretary's rusty typing. To say that time off in and of itself causes occupational amnesia—and therefore, smaller salaries—is nothing short of pernicious. The real reason staying home with children reduces pay is that women miss out on the raises and promotions they could get if their working lives proceeded in the same unbroken line that men's careers do.

Conservatives often blame the sexual pay gap on government interference, arguing that affirmative action and equal-opportunity laws have monkeyed up the free-market forces that reward hard work and penalize none but the lazy. Since businesses seek to maximize profits, these conservatives say it would be folly for employers to discriminate on any grounds but merit. Alas, businesses also seek to maximize profits by paying employees as little as possible, especially when those employees are as easily replaced as many clerical and service workers are. This is no minor consideration for working women, since the overwhelming majority of them fall into these categories, and since these are the areas expected to generate the most new jobs for years to come.

After concluding that no more than half the difference in men's and women's pay can be chalked up to differences in skills, the National Academy of Sciences ascribed the rest to three causes: the tendency to undervalue work done by women simply because it is done by women, the job choices women make, and systematic exclusion of women from high-paying jobs. Whatever systematic *(Continued on page 467)*

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WOMEN'S PAY

(Continued from page 462)

exclusion is going on, the unsystematic forces at work may be even more formidable. Most big businesses, as everyone knows, are run by a single species: the older white male. In the boardrooms of corporate America, women occupy only 4 percent of the seats. And the average age of new directors seems to be on the rise: One estimate put it at fifty-five in 1982, up from fifty-two in 1976. Twenty years ago, when directors did little more than rubber-stamp the chief executive's decisions, none of this would have mattered. But corporate governance has changed dramatically in the last few years, and boards of directors are increasingly involved in deciding who will get senior-management posts as well as how much these managers will be paid. However well-disposed these gentlemen are to women, it would be astonishing if they were not even more well-disposed to people like themselves: older, white, male.

What's a woman to do? Fume? Fight? Give up?

Many of the fighters are staking their hopes on the emerging concept of pay equity—a broader version of what used to be called comparable worth. They say that even if two jobs are not identical, it should be possible to calculate the relative value of the tasks, responsibilities, and skills required in each. A tricky business, this, although the experience gained from dozens of new pay-equity studies has made these job evaluations more reliable than most critics will admit. But the real dynamite here is not reliability, it is the question of what to do once the job evaluators show that whole classes of women are underpaid. Take Congresswoman Ferraro's case of the men working at dog pounds and women at child-care centers: The money to raise the pay of these women would come from—guess where?—the pockets of working parents, many of whom are barely able to afford child care now. And that is just one example. Erasing pay inequities throughout the economy will be wildly expensive. Are we willing to pay?

Women lucky and skilled enough to have good jobs will have to close their economic gender gaps on their own, with nothing less than tenacity and daring. Armed with information on the earnings of their male counterparts (available from any executive recruiter worthy of the name), these women owe it to themselves and to those who will follow them to push for equal pay.

The time has come for the nation's women shareholders, all fifteen million of them, to express their concerns to the corporations whose stock they own. As corporations lobby for their interests, women stockholders should lobby on their own behalf: checking on the status of women employees, and holding management accountable for how it pays women as well as how it hires and promotes them. The owner of even a single share of stock can attend a company's annual meeting and address officers and directors.

Closing this gender gap will not be easy, and women cannot expect much help from those who benefit by paying employees as little as the traffic will bear. But however hard it proves, however long it takes, closing the gap will be infinitely more satisfying than living with it. ▽

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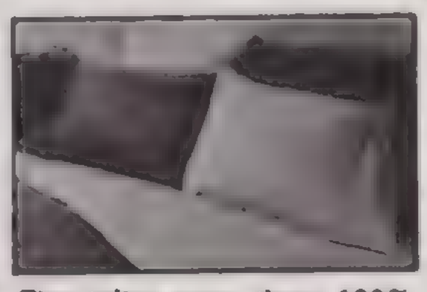

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Some work, most don't... a new study nixes breast exercisers

Women are regularly deluged by advertisements lauding the virtues of exercise devices designed either to add or subtract inches or to reduce weight fast. In the pursuit of instant results, vulnerability to these ads is high; and millions of dollars are spent each year on devices touted to change your appearance overnight.

At the request of the U.S. Postal Service, Jack H. Wilmore, Ph.D., professor of physical education and surgery and director of the Exercise and Sport Science Laboratory, University of Arizona, along with his associates, was asked to examine the well-known Mark Eden II bust developer, a device that has resulted in over forty-four million dollars in sales. Here, Dr. Wilmore's report . . .

To answer the question—can the Mark II actually *increase* a woman's bustline?—University of Arizona researchers randomly selected thirty-four women to participate in a laboratory-controlled study. Subjects were given brief medical exams and underwent a series of detailed breast photographs, anthropometric and breast-volume measurements, repeated two days later. The women were divided into two groups—a control group, which did not participate in any formal exercise, and a "bust-developing" group, which completed the three-week Mark II Bust Developer program, following instructions precisely.

Following the twenty-one-day program, the women were retested. Results: *no* changes in any of the girth or skin-fold measurements, which included areas on and *around* the breast. Breast-volume measurements didn't change either. (Since breast volume changes with the menstrual cycle, measurements were taken at about the same time in the cycle.)

What about changes in lift, cleavage, and separation as promised? Absolutely none. There was remarkable agreement between before-and-after measurements taken in both groups of women.

Two questions arose: Owing to the experimental nature of the program, were the women highly motivated? Did they expect to see changes? Answers were surprising. *None* of the women missed a single session. When asked if they felt the program had resulted in changes in breast size, *eleven* of the seventeen felt there was a *significant* change! Yet, only one of the subjects reported changing bra size.

The test results were not unexpected, said Wilmore, as research has shown little or no change in the girths of women who participated in weight-training programs of ten weeks or more duration. These programs included exercises that worked on the muscles of the chest and upper arms, and resulted in major increases in *strength* by as much as 30 percent or more but no increases in size; women simply don't increase muscle size to the extent men do owing to hormonal differences. Breasts are predominantly fatty tissue, with underlying layers of muscle. As one becomes fatter or thinner, breast size changes accordingly; but no amount or type of exercise influences breast size or "lift."

***Note:* Last May, the U.S. Postal Service settled out of court with the Mark Eden Company, which agreed to pay the government $1.1 million and to no longer sell or advertise their devices. (There are other exercise devices that promise to increase breast size; beware.**

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adult acne

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nce most women have passed their teens, they expect to have outgrown acne breakouts as well. But for many women, breakouts that persist—or even begin—in adult years are a discouraging problem. And statistically, adult acne seems to affect women primarily. Good news: To some degree, clearing acne up is under our own control. And doctors are discovering new ways to treat even severe cases of acne successfully.

Causes "Why some people get acne and others don't is still a research topic, but the tendency is definitely inherited. Hormonal imbalances, an overabundance of androgens (or male hormones) in particular, also seem to play a part," says James J. Leyden, M.D., professor of dermatology at the University of Pennsylvania School of Medicine.

The normal changes in a woman's hormonal profile that occur throughout her menstrual cycle make a woman especially vulnerable. (This may be why birth-control pills often keep skin blemish-free.) The use of heavy creams or cosmetics may also encourage breakouts. Diet and pollution, both long discounted as acne factors, are back in the limelight, and researchers are exploring a possible link between a diet that is high in saturated fat and skin eruptions.

While dermatologists are still debating the issue, many women are convinced that stress plays a part. In fact, women's complexions may be more sensitive to stress than men's. "I'm seeing more and more of what I've dubbed 'divorce acne,' breakouts that women get in direct conjunction with emotional upheaval. It has long been known that stress can cause oversecretion of many hormones. Under stress, women may secrete more androgens and literally give themselves acne," says Rodney S.W. Basler, M.D., consultant in dermatology, University of Nebraska at Lincoln.

Whatever acne's underlying causes, three direct factors include: the overproduction of oil by the skin's sebaceous glands, the overabundance of acne-causing bacteria, and abnormal skin follicles that accumulate dead skin cells and form blackheads, whiteheads, pimples, or pustules.

What to do Don't *(Continued on page 476)*

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BEAUTY NOW

(Continued from page 475)

scrub or use abrasive cleansers; dirt isn't the culprit and excessive friction irritates the skin. Picking or squeezing the skin is also irritating and can cause unnecessary scarring. Don't use oily, heavy creams and makeup products. Instead, use those labeled water-based or non-comedogenic.

For a mild breakout, self-treatment with non-prescription or over-the-counter (OTC) creams, gels, or lotions containing benzoyl peroxide

For many women, acne begins in their thirties

(such as Clearasil or Noxzema 12-Hour acne-treatment medicine) is a good place to start. "As some people are irritated by or allergic to benzoyl peroxide, 'test' the product by applying it to a small area and leaving it on overnight," says Sergio Nacht, Ph.D., director of dermatologic research, Richardson-Vicks Inc. "There are products with varying concentrations of benzoyl peroxide, but adverse reaction to one usually means the same with another." Cleansers containing salicylic acid or clay can help to reduce skin oiliness.

Acne that does not respond to self-care or that is severe to begin with should be brought to a dermatologist's attention. A physician may prescribe oral or topical antibiotics, or both, along with specific cleansers or lotions. Hormonal treatment usually is reserved for the most severe cases. —SHARI MILLER

MIRACLE CURE?

The new drug Accutane, a vitamin-A derivative, has kept some patients' skin clear for up to six years following treatment. FDA-approved for use only on severe, recalcitrant acne, it does have drawbacks. "Almost everyone on the drug develops dryness of the lips and inside the nose," says Dr. Leyden. "Conjunctivitis, dry, itchy eyes, joint or muscle pain, slight hair loss, and elevation of blood triglyceride levels are also possible. Accutane cannot be given to a woman who is or is planning to become pregnant during treatment, as it has caused birth defects in animals conceived during treatment. There have been no ill effects on offspring conceived once treatment has ended, when other side effects also reverse themselves." What looks most promising now: the use of lower doses of Accutane than first recommended—lessening side effects, it seems, but not the drug's efficacy—and making the hope of a "cure" for even mild acne seem possible.

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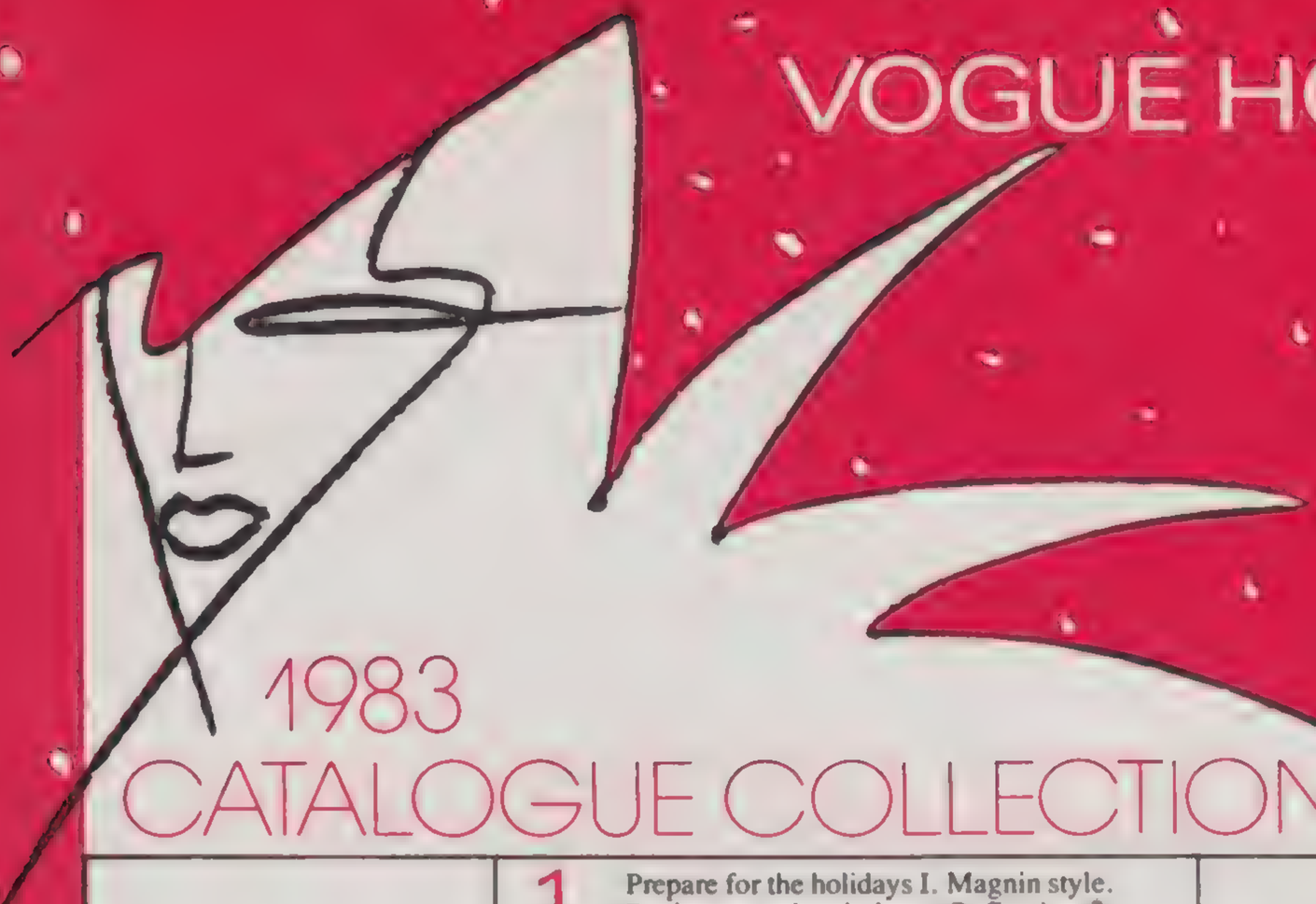

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4 Shop by mail in the comfort and convenience of your home with the world-famous Neiman-Marcus Christmas book. The 1983 edition is full of exciting fashions for wearing and living, unique gifts, accessories and gourmet treats—plus Neiman-Marcus-style surprises. Mails in early October. $3.00

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7 Fall/Winter Fur Collections 1983-84. A full-color brochure from the legendary Canadian furriers. A beautiful collection of irresistible Grosvenor furs that any woman will be proud to own. $5.00, applicable to purchase.

Marshall Field's & Christmas

8 Marshall Field's and Christmas, an American tradition for 131 years. Bring fashion and beauty into your home with our 1983 Fashions of the Hour. Available in mid-October. $3.00

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10 Bringing Christmas to you in a spectacular, full-color catalogue featurng our irresistible new Santa Claus for 1983. And a generous celebration of extra-special surprises for your family and friends. $2.00

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11 "The Fine Art of Cartier." 48 full-color pages of jewelry in gold and diamonds and precious stones, boutique jewelry, sterling, gifts and les must® de Cartier. Available mid-October. $5.00

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12 The Sakowitz 1983 Christmas catalogue is filled with all the glamour and excitement of the holidays. A unique collection of gift-giving ideas from our internationally recognized Ultimate Gifts to exquisite apparel and items for the home. Indulge. Available in October. $3.00

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13 The glamour of our beautiful Holiday Collection and an exciting preview of our Spring and Cruise fashions. Six monthly issues. $5.00

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27 Shop for Christmas with the ZCMI "Christmas Stories" catalogue. It's filled with 98 pages of grand ideas in fashion and gifts from America's first department store... ZCMI. $2.00

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31 The Mink Information Booklet from Mink International—a complete guide to fashion's favorite fur...MINK.

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QUARTERLY CATALOG

22 We've got presents you'll love to present. Home furnishings including glassware, toys, accessories and more—for everyone on your list. Conran's is your complete Christmas catalogue. Share our gift for style with someone you love.

Celebrate The Season
KAUFMANN'S

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CONCORD

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laura ashley

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25 This holiday season let Cointreau Liqueur help you create a festive atmosphere of warmth and goodwill with the Cointreau Official Bartender's Guide. Over 40 ways to share the spirit of the orange and the elegance of France with your guests. Delicious drink recipes, scrumptious dessert ideas, helpful bartending tips from Cointreau to you. Happy Holidays! $1.00

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BRIEF ENCOUNTERS

A few words' worth from some significant books of the month

Winter's Tale, *by Mark Helprin (Harcourt Brace Jovanovich), is a huge, mythological novel; the year is 2000, and the place is the Golden City of New York where Peter Lake will reign. Here, Peter Lake escapes from an underground gang, "Short Tails."*

The horse bolted over the pool of ice toward Peter Lake, and lowered his wide white neck. Peter Lake took possession of himself and, throwing his arms around what seemed like a swan, sprang to the horse's back. He was up again, exulting even as the pistol shots rang out in the cold air. Having become his accomplice in one graceful motion, the horse turned and skittered, leaning back slightly on his haunches to get breath and power for an explosive start. In that moment, Peter Lake faced his stunned pursuers, and laughed at them. His entire being was one light perfect laugh. He felt the horse pitch forward, and then they raced up the street, leaving Pearly Soames and some of the Short Tail Gang backed against the iron rails, firing their pistols and cursing—all twelve of them save Pearly himself, who bit his lower lip, squinted, and began to think of new ways to trap his quarry. The noise from their many pistols was deafening.

Already out of range, Peter Lake rode at a gallop. Pounding the soft snow, passing the shuttered stores, they headed north through the awakening city in a cloud of speed.

• • •

Between Ourselves: Letters of Mothers and Daughters 1750-1982 *Edited by Karen Payne (Houghton Mifflin), letters saved and savored from Queens and cowgirls. Here, Calamity Jane writes to her daughter Janey.*

September 1880

Janey, a letter from your Daddy Jim came today and another picture of you. Your birthday is this month, you are 7 years old. I like this picture of you . . . Your expression [is] exactly like your father's . . .

Your picture brought back all the years I have lived with your Father and recalled how jealous I was of him. I feel like writing about him tonight so I will tell you some things you should know. I met James Butlet Hickock, 'Wild Bill', in 1870 near Abeline, Kansas. I heard a bunch of outlaws planning to kill him. I couldn't get to where my horse was so I crawled on my hands and knees through the brush past the outlaws for over a mile and reached the old shack where he was staying that night. I told him and he hid me back of the door while he shot it out with them. They hit him, cutting open the top of his head and then they heard him fall and lit matches to see if he was dead. Bill killed them all. I'll never forget what he looked like with blood running down his face while he used two guns. He never aimed and I guess he was never known to have missed anyone he aimed at, I mean wanted to kill, and he only shot in self-defence. Then he was quite sure. I nursed him several days and then while on the trip to Abeline we met Rev. Sipes and Rev. Warren and we were married. There will be lots of fools doubt that but I will leave you plenty of proof that we were. You were not a woods colt Janey. Don't let any of those pusgullied [*erased*] ever get busy with that lie . . .

Don't let jealousy get you Janey. It kills love and all the nice things in life. It drove your father from me. When I lost him I lost everything I ever loved except you. I gave him a divorce so he could marry Agnes Lake. I was trying to make amends for the jealous times and my spells of meanness. If she had loved him she would have come out here with him but she didn't and I was glad to have him again even if he was married and she was so far away. I always excused our sin by knowing he was mine long before he was hers. A man can love two women at one time. He loved her and still he loved me. He loved me because of you Janey.

• • •

1984 Revisited *(Harper & Row), a collection of the best essays on the approaching encounter between 1984 and* **1984,** *between truth and nightmare. Here, from editor Irving Howe's "Enigmas of Power."*

The very idea of a totally controlled society in which a self-perpetuating elite rules through terror and ideology no longer strikes us as either a dim horror or a projection of the paranoid mind. In the few decades since Orwell wrote, we have gone a long way toward domesticating the idea of the total state, indeed, to the point where it now seems just one among a number of options concerning the way men live. The thought that totalitarianism is a constant, even commonplace possibility in the history of our time—this may prove to be as terrifying as the prospect that we might sooner or later be living under an Orwellian regime. No sensible person could have taken *1984* as an actual prediction; even those who read the book with malice or loathing knew it had to be taken as a warning, no doubt a fearful warning. That in its fundamental conception it should now seem so familiar, so ordinary, so plausible, is—when you come to think of it—a deeply unnerving fact about the time in which we live. But a fact it is.

• • •

Maverick in Mauve: The Diary of a Turn-of-the-Century Aristocrat *with commentary by Louis Auchincloss (Doubleday). A New Yorker of marriagable age, Florence Adele Sloane roams the world with la crème de la crème.*

Thursday, April 13.

Amy and I have just come back from our daily expedition in Rue Cambon. Every afternoon for the last six days we have gone around to Colombon's and gotten ice cream or chocolate and cake. It is too much fun, and no one knows about it. Of course, we ought to go with a chaperone, and that is why it is so exciting, for we are always scared to death that someone will come in who knows us. So far we have only seen French people, or English, and a few Americans whom we never laid eyes on [before]. Amy went to a dinner the other night, and the German baron who took her out was so *épris* after an *(Continued on page 498)*

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Of head colds and heartbreaks

What your symptoms are trying to tell you

BY
MARY KAY BLAKELY

Medical science hasn't discovered a cure for the common cold yet, because it's probably looking in the wrong place. I have had so many colds, and so much time to study their symptoms and effect, I could almost believe the germ is not a physical organism at all. I think—and I offer this with the full hesitancy of a long practiced, non-sectarian doubter—that a "cold" is perhaps a spiritual affliction. This possibility was suggested to me, about a year and a half ago, while I was dining alone in the tea room of Chicago's downtown Marshall Field's. Naturally, I had a miserable cold at the time.

It was late afternoon, long after the lunch crowd had emigrated back to their desks and cash registers, but I was in no hurry. I was scanning the menu for dessert, but actually I was looking for a reason not to have to become ambulatory again—preferably, a reason with whipped cream. Through the hour I'd been sitting there, each of my limbs had gained fifty pounds. I felt fairly glued to the chair.

When the waitress materialized beside my table, I was holding the menu with one hand, and a Kleenex in the other, positioned to catch the next sneeze. It was a familiar pose—I spent most of that year blowing my nose. The waitress was a large, generous woman my grandmother's age, with warm brown eyes and an empathic smile for my sniffling condition. There was a kind of motherly comfort tied into her apron, a confidentiality about her, as if she might at any moment put her order pad down, pull out a chair, and rest her elbows on the table across from me. My respect for women of her generation is so reflexive, I had to stifle my urge to stand up when she spoke to me. I was humbled by her great attention to me.

I ordered a pot of tea in a hoarse, throaty whisper, speaking through the damp microphone of my Kleenex. She noticed, when I returned the menu to her, that I lifted it and handed it to her as if it were a miniature barbell. As she left the table, I noticed the varicose veins in her legs. It made me unspeakably sad, for some reason. Finally, I sneezed.

She was back minutes later, pouring hot tea and a stream of words into my cup. She hesitated, then, knitting her brows. "Is anything wrong, dear?" she asked with obvious concern. "Would you like to talk about it?" She was one of those women who could say "dear" without a trace of artificiality, and if I'd *had* anything to talk about, I certainly would have. Clearly, she thought I'd been crying, so I hastened to redirect her empathy.

"Oh, no," I said, feeling foolish for needing all that Kleenex, "I just have this awful cold." I pointed to my nose, as if she might not know where colds came from.

"Well, certainly, dear," she acknowledged, smiling with the advantage of numerous age lines. ". . . but don't colds always seem to come with the blues?" She put the silver teapot on the table. "I hope things clear up for you soon." She placed the check face down, and disappeared.

Once she mentioned it, I did notice I was feeling a little blue. It wasn't the chronic, immobilizing, flat-on-the-mat kind of depression. It was a low-grade fever, the still-able-to-function kind, the walking pneumonia of mental illness everyone experiences . . . and ignores. I'd thought this lowness, this lack of energy, was the by-product of the cold—it never occurred to me, until then, that the depression might be the cause of the cold.

Her assumption was entirely understandable—I was struck by the remarkable physical resemblance between "crying" and having a "cold." I knew the physical symptoms of crying mostly from memory—I'd begun holding my chin up rigidly about ten years ago, about the same time I started having regular, seasonal bouts with "colds."

Crying, like a cold, produces a hoarse, swollen throat, turning the voice to gravel, making it difficult to talk. Colds encourage monosyllabic replies, just like depression. The face becomes a relief map of raw emotion, a blotchy landscape of tender skin. The limbs have invisible weights strapped on them, and all motion becomes a chore. Sounds are muffled, as if life is coming through on a long-distance telephone line.

And what is the most overworked part of the body during a "cold?" The tear ducts, of course. The sore, red eyes, the watery seers, begin a chain reaction of events. The tear ducts clear the incessantly watering eyes, pulling the saltwater down inside, sending heat waves down the throat, swelling the senses. Having a cold is just like inside-out crying.

That's why "keeping it to yourself," when equated with "handling depression," is a misguided tactic. All that's really been accomplished is a cosmetic change. The tear ducts have merely reversed the flow of the water. People who have colds are not likely to give them up easily, because they're a convenient substitution for an emotion that's allowed no expression. It's the perfect physical companion for the blues, because the gestures satisfy: Blowing the nose, dabbing the eyes, sniffling. Permission to be a little distracted. Sympathy for feeling a little low.

If colds are actually the blues in disguise, it would explain why even healthy people catch them—even the ones who remember to wear their galoshes and are meticulous about scarves and drafts. No one is immune to feelings of grief, unless they're in a coma and don't read the newspapers. There are any number of sad-making things to trip over in a day: A bag lady in Central Park, the unemployment rate in Detroit, the plight of welfare mothers, a Paul Harvey commentary, burnt blueberry muffins . . . a hard-working waitress's varicose veins.

But everyone is encouraged to keep the crying under cover, and wear colds in public, because tears are embarrassing. They call for attention, announce vulnerability. Innocent bystanders are drawn in, feeling compelled to do something, to stop them. Since hardly anyone can think of what to do about bag ladies and welfare mothers and the end of the world, there's a strong preference that everyone stop crying about them. *(Continued on page 498)*

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BRIEF ENCOUNTERS

(Continued from page 490)

hour that he could not leave her, begged to come and see her and various other things. Amy told him that she and I went to Colombon's, as it was quite the thing for American girls to go around alone. So I am in fear and trembling now that he will turn up. We met him on the corner of the street as we were coming home yesterday, and both had palpitations of the heart, I for Amy, and she for him. It seems perfectly ridiculous to think of her being married next month; she can't take care of herself, and she never can go around alone; she is a great deal too young and pretty. . . .

We spent Tuesday in Versailles. It was another perfect day, and the country looked beautiful. Almost one cannot be sad when the world is so lovely, and Paris seems all sunshine and happiness now. And why should we be sad? This Easter time coming with the spring and the flowers make me feel and know that there is a wonderful life in every plant and tree and living thing, even though a short time ago it was still and dead. How dreadful it must be for people who do not believe in the life to come; I don't see how they stand it.

From the book Mavericks in Mufve by Louis Auchincloss. Copyright © 1983 by Louis Auchincloss and Sheila Burnett Lawrence. Published by Doubleday & Co. Inc.

• • •

The Southern Gates of Arabia *by Freya Stark (J.P. Tarcher). A reissue of a classic by the doyenne of twentieth-century travelers-explorers-writers.*

It was a dense female parterre, glittering and gorgeous, ringed by a black slave crowd. The dresses were brocade or tinsel, stiff with embroidered silver breastplates and necklaces in rows; and heavy anklets, bracelets and girdles, and five or six earrings in each ear. The ladies came in with a yellow kerchief tied over their head, but this was soon taken off, and then they showed the elaborate works of art—their face and hands and hair. They wore about a hundred tiny plaits tight to the head from a smooth straight parting painted orange with henna; on their forehead the hair was plastered to a point shining with grease; their chins were bright yellow; the palms of their hands reddish brown with heavily scented henna and oil and painted outside in a brown lacework pattern, like a mitten. Their eyebrows were painted brown and a curling brown pattern darted from each temple; a brown line ran down the forehead and chin. Some were very pretty, with pointed faces and long small chins; but they were inhuman, hieratic and sacrificial; not women, but a terrifying, uncompromising embodiment of Woman, primaeval and unchanging. And more so when they stood up to dance, one or two at a time. They did not move their feet, but threw their heads and upper bodies stiffly about, and made patterns like wheels in the air with their pigtails. A clinging scent came from their bodies; the drums beat; the bracelets and girdles jingled; the heat was almost unbearable. When one arose, it was like a flower, some many-coloured tulip, opening as she slipped from her dark street wrapping

COLDS AND HEARTBREAKS

(Continued from page 493)

Even good friends are unwilling to share their despair with each other, trying not to be contagious. It took my friend six months to write after she moved, ". . . because I wanted to send a cheerful letter." She didn't know she was writing to the Depression Queen of 1981. Nothing would have depressed me more than a cheerful letter from her. She had no way to know that, of course, because I'd been mailing her my wittiest personal prose. Now, we'd both prefer to know the reason we're catching each other's colds.

Having spent so much time being depressed, I no longer think of it as a disability. Depression is as natural—as awesome, actually—in the range of human responses as joy or happiness. I don't even consider depression something to be conquered, gotten rid of. A good one takes skill and endurance, riding the bull through the pen, struggling against despair and cynicism and hopelessness. A depression is that interval of blank space, when the imagination is stumped for answers. Author Tillie Olsen describes a writer's depression in *Silences,* as those necessary, inevitable periods of regeneration and growth. Blank imaginations are not that much fun to be around, though, so most depressions are kept in the closet.

In my own writing that year, almost every topic I landed on led immediately to a discussion of depression. It was my year to learn about it. I was extremely enthusiastic about depression. I became excited when I found Virginia Woolf's description of her blue periods, which she called "moments of being." These exceptionally painful times usually followed some devastating event, when she felt overwhelmed by "a peculiar horror and physical collapse." But she came, eventually, to regard these moments as useful, she began to see them as urgent announcements for a change of direction. The pain, for her, aroused a strong desire to understand its meaning:

". . . though I still have the peculiarity that I receive these sudden shocks, they are now always welcome; after the first surprise, I always feel instantly that they are particularly valuable. And so I go on to suppose that this shock-receiving capacity is what makes me a writer. I hazard the explanation that a shock is at once in my case followed by a desire to explain it . . . It is only by putting it into words that I make it whole; this wholeness means that it has lost its power to hurt me."

Somewhere in that passage, the cure for the "physical collapse" of a cold is buried. A cold, perhaps, is actually a grief working its way through the senses, like a little physical mantra the body performs, sending a wish through the nervous system to reach the brain. And the symptoms, perhaps, ultimately stem not from an infection in the head, but from a pain in the heart.

I would suggest that people who suffer a lot from colds each year go to a friend for a conversation and a cup of tea instead of a doctor. Learning to cry again might even clear up colds altogether. If anyone has trouble getting started, I highly recommend a certain tearoom chapel in downtown Chicago. There's an unusually gifted waitress there who serves chicken-soup wisdom with every cup. ▽

and stood to let her finery be seen, nonchalant but not without an ear for the murmur of discriminating praise. The bride was, of course, invisible in an upper room. More guests kept on arriving: space was made for them, impossible as it seemed: the drum went on beating with its subtle excitement of monotony; more and more dancers stood up knee deep in the female sea: and I slipped out as quietly as I could, oppressed with a mystery so ancient and fundamental, so far more tenacious in its dim, universal roots than the transitory efforts of that incurably educational creature, Man.

• • •

Singapore: a Novel of the Bronx *by Joe Bernardini (Harmony Books): a searing fantasy of escape from the beleaguered borough to a city island of "Singapore." Here, the protagonist Jeff Baldini's letter to the mayor.*

I don't know what's happening. I'm a self-indicted prisoner of geography, knowing full well that freedom, riches, fame, and happiness beckon to me from the other side of the world. But on cold winter nights I stand by my window with my cheek pressed against the frozen pane catching a glimpse of the neon glow hovering above Bainbridge Avenue, and on hot summer nights I'll go up on the roof and lean over the ledge and though I do everything in my power to direct my eyes elsewhere they are drawn like magnets to my fire escape three floors below and from this perspective I become sick to my stomach to see that what is mine is no different from anyone else's and I rush from the roof, down the stairs, burst into my apartment, push aside the curtains—and now I see my fire escape as I wish to see it, for now it has become a terrace overlooking a harbor—even as yours does, my mayor—and the strains of mandolin music obscure the nagging disco beat from a neighbor's apartment and send chills up and down my spine.

• • •

My Last Sigh: The Autobiography of Luis Buñuel, translated by Abigail Israel *(Knopf). The discreet charm of the great film director.*

If someone were to tell me I had twenty years left, and ask me how I'd like to spend them, I'd reply: "Give me two hours a day of activity, and I'll take the other twenty-two in dreams . . . provided I can remember them."

I love dreams, even when they're nightmares, which is usually the case . . . I brought dreams directly into my films, trying as hard as I could to avoid any analysis. "Don't worry if the movie's too short," I once told a Mexican producer. "I'll just put in a dream." (He was not impressed.) . . .

No one's really interested in other people's dreams, so I won't dwell on the subject, although I find it impossible to explain a life without talking about the part that's underground—the imaginative, the unreal. Perhaps, then, I'll just indulge myself through one or two others—for instance, the dream about my cousin Rafael: macabre, of course, yet not without its bittersweet aspects. (I reproduced this dream almost exactly in *The Discreet Charm of the Bourgeoisie.*) Rafael has been dead for a long time, and yet, in my dream, I meet him suddenly in an empty street. "What are you doing here?" I ask him, surprised. "Oh, I come here every day," he replies sadly. He turns away and walks into a house with cobwebs; I call Rafael, but he doesn't answer. When I go back outside, I'm in the same empty street, but now I call my mother. "Mother! Mother!" I ask her. "What are you doing wandering about among all these ghosts?" ▽

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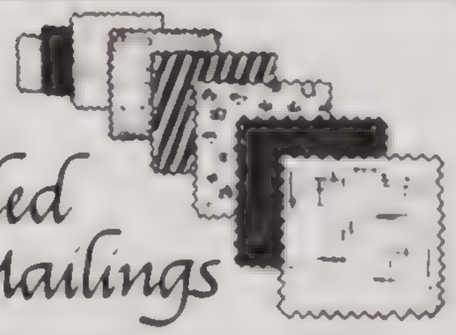

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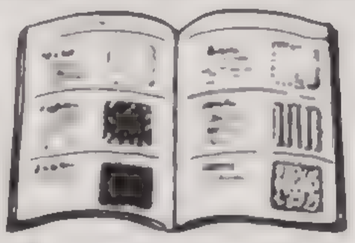

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Surprises!

Celebrating with art —gloriously... spectacular dessert ...pasta with panache

By Sandi Britton

How do you make a party special when the guest of honor is herself a legendary hostess? If you're **Charles Cowles,** son of **Jan Cowles**—who is esteemed for both her own parties and the benefits she's planned for the New York Botanical Garden—you use your imagination, and you use what you have.

What Charles Cowles has is the art gallery, in New York City's SoHo, that bears his name—a gallery with spacious, high-ceilinged rooms that lend themselves with great ease and style to, say, a cocktail party and dinner dance for seventy. Which is exactly what Cowles arranged with the help of top NYC caterer Glorious Food.

Cowles also had, on his walls, an exhibition of mostly black-and-white paintings by a young Neopolitan artist, **Nino Longobardi,** whose work is included in this summer's exhibition of *Recent European Painting* at the Solomon R. Guggenheim Museum of Art in NYC. Wouldn't these paintings make a wonderful background? They did. And, instead of flowers (Glorious Food's presentation of each dish is always a fantastic sort of bouquet), Cowles decided to nest, in the center of each round table for eight, spectacular glass sculptures that are the work of Dale Chihuly, American master of Studio Glass. To continue the black-and-white scheme of the paintings, those little gilt-finished chairs brought in for the party were repainted white and outfitted with black cushions, and dinner was served on huge black plates set on white tablecloths. (*Left:* the table with first course of shrimp in fresh ginger sauce.)

The result: a party background that was artful but not artsy, that delighted Mrs. Cowles and such friends as **André Emmerich, Kenneth Battelle, Lily Auchincloss, Pat Buckley, Happy Rockefeller, Anne Johnson.**

Note: Art galleries do make terrific party spaces. Some owners are more willing than others to allow their places to be used. An idea that is definitely worth investigating.

Two of the sorbets: Granny Smith apple, like frosty applesauce; mango, like nectar and cream

Portable pasta party ready to cook, a great gift. From Bologna, the finest spaghetti and tortellini, a first pressing of olive oil from an Italian vineyard whose special sideline is olive oil, imported Romano cheese, savory vegetable sauce . . . all in a handsome metal case. "Galiardo, by Madeleine," at Neiman-Marcus (by mail or phone). Dinner for two, $50; for four, $60.

A SPLENDOR OF SORBETS

New Yorker Susan Gutfreund's astonishing fruit basket *(above)* is one of those magnificent dinner finales that guests still talk about months later. She (with flower designer ZeZé) wreaths a large round grapevine basket with dendrobium orchids, honeysuckle, sweet peas, roses, bougainvillaea, mosses, and leaves, then piles it with fruits, from the expected to the exotic. The surprise: Each fruit has been hollowed, frozen, then filled with sorbet made from more of the same fruit: tiny Israeli melons, giant California strawberries, kiwis, mangoes, guavas, Granny Smith apples—at least fifteen sorts. With their tops back on, you'd never suspect the treats inside. The sherbets, made the day of the party, are creamy and smooth, never crystallized. "The fun thing about this dessert," said Mrs. Gutfreund, "is that everyone is intrigued by what the other guests have chosen; plates fly back and forth across the table so everyone can try everything."

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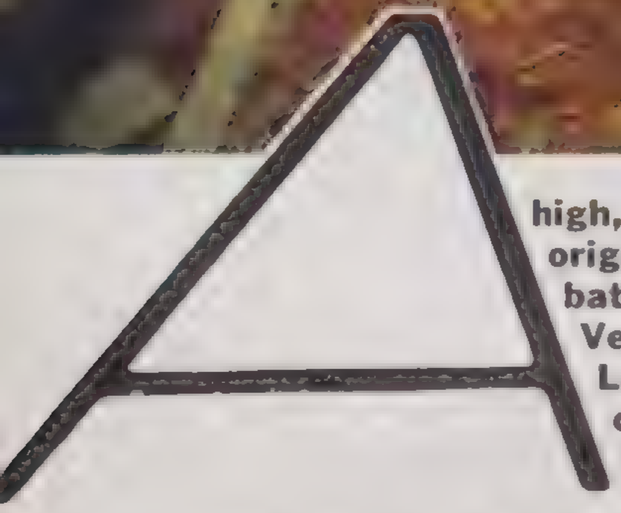
The New Classics

Re-thinking the rocking chair... Japanese dining with an Art Deco twist...bath with a past

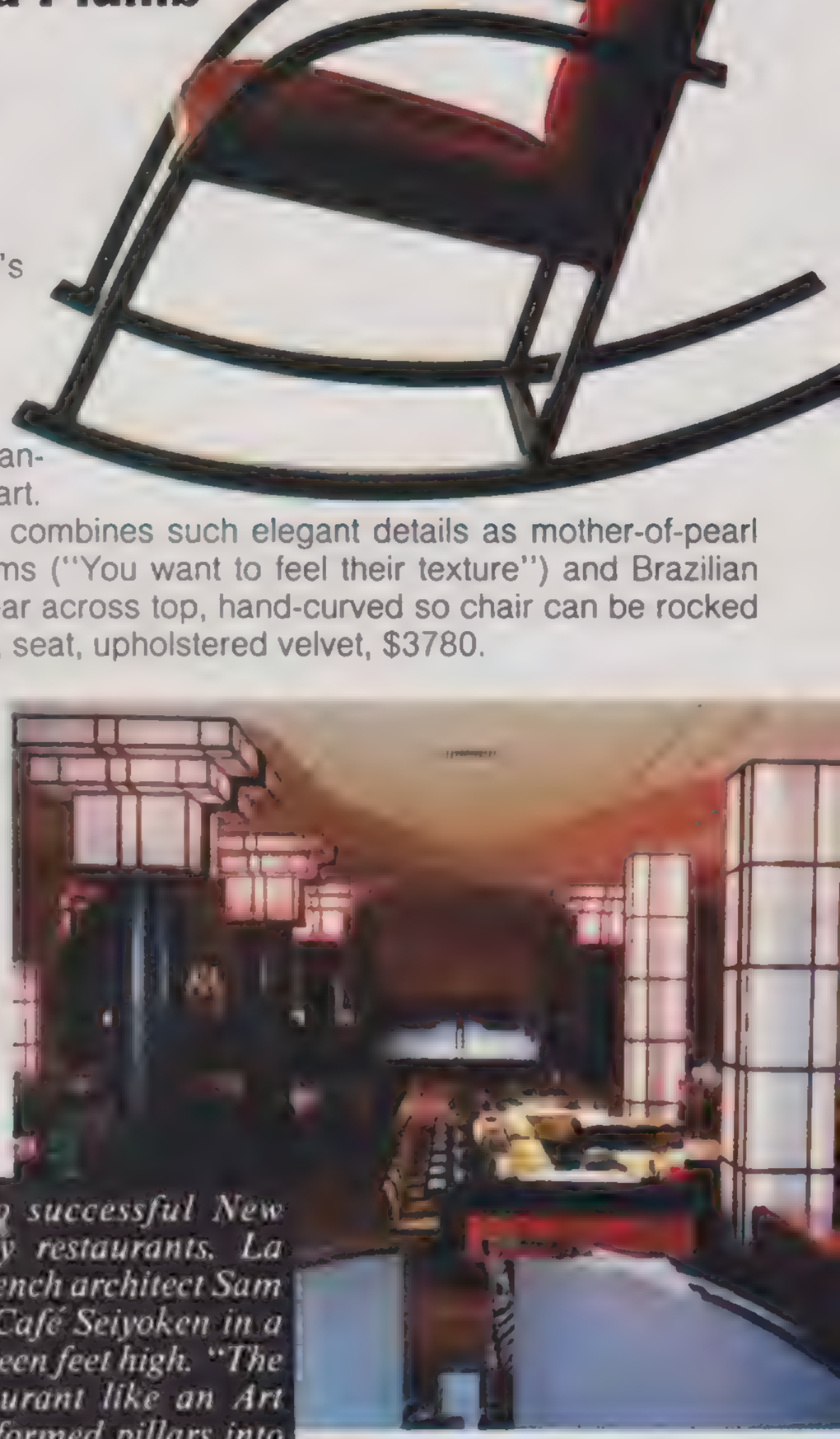
By Barbara Plumb

ROCKING-CHAIR REVIVAL

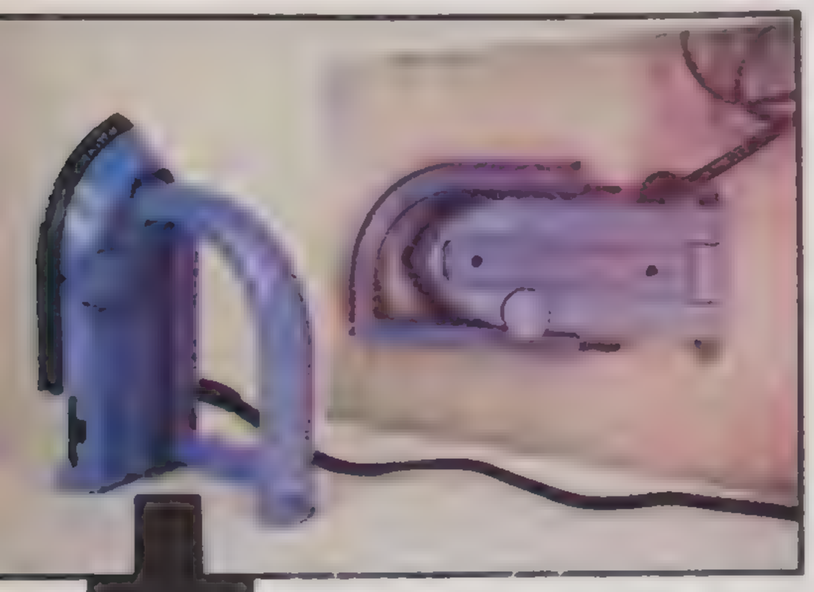
"A rocker in the tradition of Mies van der Rohe's classic Barcelona chair" was the commission by Knoll International to Spanish craftsman-designer Carlos Riart. The result *(above)* combines such elegant details as mother-of-pearl inlays in ebony arms ("You want to feel their texture") and Brazilian amaranthe wood bar across top, hand-curved so chair can be rocked from behind. Back, seat, upholstered velvet, $3780.



high, sloped 1776 painted ceiling restored to its original grandeur set the tone for this remarkable bathroom, designed by fashion innovator Gianni Versace for his sister Donatella, in his villa on Lake Como. Paintings from the same period of children working in an alchemist's shop, left unframed, act like windows in the far wall. Versace chose pietra serena, a spongy volcanic stone from Southern Italy, treated and waterproofed, for vanity's top and tub's facing—a foil in color and texture for the pale grey-green walls. Floor is the original eighteenth-century marbleized brick; onyx hanging lamp and small French biscuit-ware statues are also eighteenth century, as are French ceramics on an Empire mahogany stand.



ambience *With two successful New York City restaurants, La Gauloise and Joanna, to his credit, French architect Sam Lopata was commissioned to design Café Seiyoken in a former box factory with a ceiling fourteen feet high. "The owner dreamed of a Japanese restaurant like an Art Deco brasserie," said Sam. He transformed pillars into columns of light, using neon bulbs in translucent frames reminiscent of shoji screens. Theater lighting illuminates sushi bar; a rising sun emblazons etched glass entrance doors,divider screen.*



Though not as small or as light as its namesake, "Post Card" is a marvel of design. This new travel iron from Sanyei packs flat (handle folds over iron to become its case). Seven inches, twenty ounces, it heats to 300°F., same as a full-size dry iron, has dual voltage switch, non-stick sole; $30, Bloomingdale's.

ROYAL DESCENT

The glittering wardrobe of Empress Eugénie, Napoleon III's wife, inspired French fabric designer Manuel Canovas' collection, "Winterhalter" (named for a painter of the Emperor's court). Fabrics *(right,* "Selvaggia") are cotton with a sheen like that of the Empress's silk dresses. "In the nineteenth century, fabrics for home and fashion were the same," says Manuel, who is also an advisor for the new costume collection to open in October at the Musée Des Arts Décoratifs, Paris.

Photos by BETH BAPTISTE, NORMAN McGRATH, AIDO BAL...

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the Omnivore

Beginning here, an expert's guide to what's best, what's coming...from the smoky seduction of grilling to the new restaurants, the sun-warmed tastes from one's own green garden

By Barbara Kafka

September, Labor Day, and the first intimations of fall arrive always with a shock as I begin to notice that the days are slightly less long, that I am making dinner a little earlier to catch the last of the long-shadowed daylight. It is almost time to shut up the hibachi and the barbecue, reluctantly, as the last bits of charcoal are tucked away, a promise for next year. Before I give up, there will certainly be a few parting outdoor meals enriched by ripe tomatoes, the last of the basil, and a sudden energy for cooking brought on by imminent city-separation from sun-warmed vegetables. The air is crisper, more pleasant to cook by, and evokes a heartier set of foods than I have been able to think of all summer.

I become more interested in restaurants again. My ears prick up like a dog's truffle hunting when I get the scent of a new restaurant. Larry Forgione, formerly chef of Brooklyn's River Café, opens his own restaurant, An American Place, 969 Lexington Avenue, September 18. As the name indicates, he will continue to follow his interest in native American ingredients to greater adventures. I raise a glass of Heitz, Martha's Vineyard Cabernet, in happy expectation. Equally appropriately welcomed by my toast is Jonathan Waxman, recently the chef of Michael's, a high-priced nouvelle American restaurant in Los Angeles. He will be trying to open his own restaurant in New York City later this season. If you sense a trend in this, you are right. While the good young American chefs are continuing to make their own innovative food, they have learned one important lesson from the French chefs: today, if you are good, get your own restaurant.

Fine Italian way with a grill—chicken with rosemary . . . lobsters, tomatoes, zucchini—Tuscan-cooked over wood fire

Food gardening: While I am waiting for the restaurant to open, I will cook some linguine—barely. Over the drained and steaming strands, I will pour a sauce made, but not cooked, an hour before, of one part just-plucked sweet yellow onions cut into one-quarter-inch chunks, one part chopped just-picked basil leaves, and three parts tomatoes—straight from the garden—cut into one-inch chunks, enough salt to give flavor, black pepper to taste, and olive oil to smooth and blend. The taste is heaven and the satisfaction in the fruits of my labors enormous.

That I am part of a statistic hardly occurs to me as I gloat over my jars of jam and freezer containers full of tomato sauce. I am one of the new gardeners. According to *Gardens for All*, The National Association for Gardening, a nonprofit Vermont-based organization that encourages everyone to garden and supplies us all with helpful information, we have swelled the number of households having vegetable gardens to thirty-eight million or 46 percent of all the households in America. These gardeners are tending abandoned building sites in the inner city, backyard gardens, pieces of what were once impeccable and affluently symbolic lawns, window boxes and tiny edges of terraces. Soot-enriched tomatoes vie with New Jersey beauties. I have even known people to consider changing homes in pursuit of a longer growing season.

Erminia's, the Lattanzi family's newest restaurant in NYC

These part-time gardeners are only partially motivated by the reward of saving money. Variety, freshness, and sheer atavism seem to be far stronger motives. A sudden excess of herbs in a friend's dinner is a clue to a new garden. Corporate attorneys are suddenly seen to be competing over the size of their crops as avidly as over the size of settlements in court cases. A plethora of exotic firsts abounds: salsify, white asparagus, and radicchio, along with rediscovered classics—leeks, yellow tomatoes, Italian frying peppers, and Montmorency cherries. All these marvelous ingredients should inspire wonderful new uses and recipes; and expect a spectacular comeback of the almost dead arts of preserving and pickling.

Jeanne Lesem's *The Pleasures of Preserving and Pickling* (Vintage), now in paperback, offers help, as do old cookbooks. Junior League and other regional cookbooks used to help in the past. One of my greatest pleasures in going to towns and cities around the country was, that, in a few minutes spent at a newsstand of an airport shop, I could buy the local Junior League or church-group cookbook. Alas, just as interest in regional American food is mounting, these books are becoming more bland and boring. Part of the fault may lie with the packagers who cram the books with uniform bits of culinary wisdom and wrap the whole thing up with hideously garish covers and spiral bindings. The best way to find the real thing is to look for a pickling section and to read for unusual baking recipes. "Beef with Burgundy" and "Quiche Lorraine" are bad signs. . . .

Herbs in winter: Being an impatient cook, I tend to use my freezer a lot for preservation. Certain herbs dry well; but most taste better frozen. To freeze tarragon, simply spread out its branches on the coldest shelf of the freezer. In half an hour, gather up the frozen stalks and place loosely in a plastic bag. Close well. When needed, simply remove the amount you want from the bag and use as fresh. Wash assorted herbs for bouquet garni and place adequate amounts for an eight-person recipe of stew or soup in each section of an ice cube tray. Fill with water; freeze; pop out the cubes and place in a plastic bag for use as needed. Just before the first frost, whose merest hint will inexorably kill your basil, pick it all; chop fine. Over low heat, melt the chopped leaves in a little olive oil, cool, and freeze into cubes. Your fingers will now be dyed green, but you will have summer pleasures all winter. Don't be tempted to add garlic and cheese before you freeze the basil. Even frozen garlic and cheese can turn rancid; besides, they are available all winter.

As long as your fingers are stained anyhow, you might as well work on beets, which will stain them red. Beets, now, are tender even if you are buying them from the supermarket. Later they will be woody, lack sweetness, and take twice as long to cook. What I do is to cut off the leaves to within one inch of the roots, scour the roots thoroughly—a *(Continued on page 522)*

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(Continued from page 518)

plastic scouring pad is helpful. I barely cover the beets with water and simmer them till easily pierced with a thin knife. I slip off the skins and freeze the beets either whole or grated in their cooking liquid. The grated ones with their liquid become soup. . . .

Russian hospitality: If you want recipes for the beets or to make kvass, that deep red, lightly alcoholic drink from them, there is a brilliant book that will be out at the end of this month: *A La Russe: A Cookbook of Russian Hospitality* (Random House). It is by Darra Goldstein, a professor of Russian literature. Her background is Russian and she has spent, for study, a great deal of time in the U.S.S.R. The book is rich in literary references, human values, historical perspective, and the pleasures of cooking and eating. The recipes for kvass and borscht that follow are well thought-out and easy to follow.

Of course, my familial cold beet soup is different, and I cling to it; but I am grateful for new versions to try. I have a Russian woman acquaintance of great elegance, very *ancien régime*, who assures me that, along with French and Chinese, Russian is the third great cuisine. After this book, I am tempted to believe her; It is rich and warmly human. There are even some very good warm-weather recipes to try now. . .

With all of the new Russian immigrants arriving in this country, look for a crop of Russian restaurants to spring up. One of the great joys of food in America has always been that new groups, as they arrive, bring their food with them. They grow the ingredients and start restaurants. The most recent such group has been the Vietnamese and Thais. What wonderful food has resulted. Korean restaurants and Ethiopian are beginning to blossom, too.

The Italian grill: One of the earliest efflorescences of ethnic cooking was Italian; now we are beginning to see the third round of Italian restaurants. More of that next month, except to mention that *grilling* year-round—maybe you don't have to put away the hibachi—is coming back in fine Italian style. Chez Panisse in Berkeley had done it for years. Now there is a pocket-size restaurant in New York City, Erminia's, the most recent from the very successful Lattanzi family that has already brought us two NYC restaurants, "Trastevere" and "Trastevere 84." They're grilling their food, vegetables included.

The restaurant's style is informal, with Mama cooking over the Tuscan wood-fired grill. The menu is short, with a spectacularly good chicken grilled with rosemary and garlic. Watch out for waiters pushing through the tiny spaces between tables; you have to love informal Italian gusto to enjoy this place. Do be warned that you are enjoying it at a relatively high price, since main courses are in the $15 range and pasta or first courses can go for about $9 dollars. The pastas are worth going off your diet for. The short wine list isn't cheap, either, with the least expensive wine a Pomino at $15. There are only about forty seats at 250 East 83rd Street, in New York City, so be certain to call for reservations: (212) 879-4284.

If you want to try grilling vegetables for yourself, and you have any small zucchini left from your bumper crop, rub them lightly with toasted sesame-seed oil and place over the coals for ten minutes, rolling them over from time to time so that all sides get lightly charred.

BEET KVASS

two quarts

4 pounds beets, tops removed

Scrub beets, then peel and cut them into cubes. Place cubes in 1-gallon crock. Bring 2 quarts water to boil and let cool to lukewarm. Then pour enough water over beet cubes to cover. Cover crock, and let stand undisturbed for several days.

After a few days, lift cover and check liquid. Skim off any scum or mold that has formed. (The fermenting process is very active, so do not be alarmed to find that mold has grown on the liquid.) Repeat process every 4 to 5 days.

Kvass will be ready in two weeks. It should give off a sour smell and be a deep red color. Skim top of liquid till it is free of scum, then strain liquid through muslin into a clean jar. Store in refrigerator or, if desired, freeze.

Note: A quicker, though less potent kvass from beets may be made by grating the beets and covering them with warm water. Cover the crock and keep it in a warm place. The kvass will be ready in 3 to 4 days.

UKRAINIAN-STYLE BEET SOUP

four quarts

3 cups beet kvass
4 pounds beef shin or beef chuck with bone
¼ cup dried beans
2 large beets, peeled and cut into julienne strips
3 tablespoons red-wine vinegar
½ pound smoked pork butt
1 onion, chopped
1 carrot, scraped and diced
½ celery root, peeled and diced
2 tablespoons butter
¾ pound potatoes, peeled and cubed
1 small head of white cabbage, shredded
1 small tart apple, peeled, cored and diced
3 tablespoons tomato paste
1½ tablespoons salt
Freshly ground black pepper to taste
1 ounce salt pork
4 tablespoons minced parsley
1 bay leaf

In a large stockpot, put 9 cups water and kvass. Add beef. Bring to a boil, skimming foam from surface of soup. Simmer for 1 hour.

Meanwhile, cook dried beans in salted water till almost tender. Keep warm.

Sprinkle raw beets with 2 tablespoons of vinegar. Then add them to soup, along with pork butt. Cook for 10 minutes.

Sauté onion, carrot, and celery root in butter till softened, then add to soup. Stir in potatoes, cabbage, and apple.

Drain beans and add them to the soup, along with tomato paste, salt, pepper, and remaining vinegar. Cook soup for 20 minutes more.

Grind salt pork together with parsley, then carefully stir into soup, mixing well. Stir in bay leaf. Boil for 15 minutes longer. Let cool to room temperature, refrigerate overnight before serving. Reheat soup to serve.

Barbara Kafka *is one of the food world's most respected authorities. Head of her own New York City firm, Barbara Kafka Associates, she's the author of "American Food and California Wine" (Harper & Row), editor of "The Four Seasons" (Simon and Schuster.)*

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THE BEST OF *Wines*

Brilliant Burgundies—from an $8 Bourgogne to a $75 Chambertin...not one could be rated as less than exceptional

By Martin Gersh

One of the pleasant rewards of a wine writer's life is that it provides a convenient excuse for drinking, often over many days, an extensive group of captivating wines such as the forty-one red and white Burgundies that I shall soon describe. With the exception of two whites from Chablis, all the wines created by Louis Vallet, the owner-oenologist-winemaker of Pierre Bourée Fils, originate from Burgundy's Côte de Nuits and Côte de Beaune, the two principal segments of the legendary Côte d'Or—that thirty-odd-mile-long narrow strip of land in eastern France, where, for centuries, some of the world's most rare and highly prized wines have been made.

It is especially gratifying to tell you about these remarkable wines because they represent a phenomenon unique among present-day Burgundies, both in regard to Pinot Noir reds and Chardonnay whites. Regrettably, numerous Burgundies made in recent years have been characterized by thinner texture and substantially depleted fruit concentration, resulting in a far less pronounced varietal flavor than formerly was the case. Too much wine has often been produced from a given vineyard and vintage. Such "overproduced," distinctly poorer wines tend to mature rapidly, inevitably displaying an ever-decreasing life span and intensity, unlike the great classic Burgundies of the 1940s, 1950s, and 1960s.

On the other hand, Bourée wines are made today as they have long been made, with considerably greater personal involvement, time-consuming care, and cost to the owner than others of their kind. (And I say this mindful of the excellent wines still emerging from a handful of Burgundian *propriétaires* and *négociants*, including Jadot, Vogüé, Gelin, Faiveley, Rousseau, Noëllat, Drouhin, Bonneau du Martray, Jean Hudelot, Clair-Daü, Latour, Lignier, and Leflaive.)

The significance of Louis Vallet's achievement is that through his many Bourée wines he has succeeded in defining the greatness of the Pinot Noir and Chardonnay grapes more completely than any other winemaker I have encountered in my eighteen years of drinking and loving fine Burgundies. Almost incredibly, Vallet vinifies all of his wines from an individual grape source in precisely the same way, *regardless of their price.* Thus, among Pinot Noir reds, an $8 regional Bourgogne receives the identical vinification given to a $75 Chambertin; similarly, among Chardonnay whites, a comparatively inexpensive Chablis is made in exactly the same meticulous manner as a $65 Bâtard-Montrachet!

All the Burgundies in this collection possess extraordinary brilliance of color, memorable scent, and almost palpable beauty of taste—features that caused me, as I drank them, bottle by bottle, to ponder my good fortune in experiencing them in this way. Not one could be rated as less than truly exceptional—a wine that I should be delighted and proud to serve at any time.

White Burgundy

As I see it, Bourée Burgundies, red and white alike, derive their amazing strength, complexity, and pungency of fruit, as well as their remarkable longevity, from the high quality of the grapes employed, coupled with the singular manner in which they are vinified.

In illustration of this—all of Louis Vallet's Chardonnays commence their lives as wines with the grape skins remaining in contact with the must, or fermenting juices, for *one to two days* of the initial fermentation period—rather than for only a few hours or not at all, as is often the case today. Eventually, a secondary malolactic fermentation occurs; and when the whole cycle comes to an end in the spring of the year following the grape harvest, the wines are placed in new oak barrels to mature for about twenty-seven months.

CHABLIS 1979 (BOURÉE) Romantically scented, astonishingly flavorsome—a large-scaled, perfectly balanced Chablis of sterling quality, whose taste just seems to go on and on! *Vintage rating: Very Good. Best drinking: for the next 10 years. Aeration: Refrigerate for 2¾ hours, then aerate 40-50 minutes. $13-$14.*

MEURSAULT 1979 (BOURÉE) This ethereally lovely Chardonnay of silken texture and small-to-moderate body is harmonious on every level, displaying a pervasive citrus-like flavor component. *Vintage rating: Very Good. Best drinking: for the next 10 years. Aeration: Refrigerate for 3¼ hours, then aerate 1-1¼ hours. $15-$16.*

CHABLIS PREMIER CRU 1979 (BOURÉE) Youthfully vital, powerful, lemony, high in taste tonality—a complete wine that touches all bases in terms of the Chardonnay grape. Absolutely scrumptious! *Vintage rating: Very Good. Best drinking: for the next 10-12 years. Aeration: Refrigerate for 3½ hours, then aerate 1¼-1½ hours. $15-$16.*

MEURSAULT 1966 (BOURÉE) Not yet at its peak but perhaps nearing it, this astounding bottle possesses a ravishing Chardonnay varietal flavor, enhanced by a hint of tangerines. *Vintage rating: Excellent. Best drinking: for the next 2 years. Aeration: Refrigerate for 2 hours, then aerate 2-3 minutes. $40-$45.*

PULIGNY-MONTRACHET 1966 (BOURÉE) Serene, marked by dense, slightly astringent fruitiness—a divine Puligny-Montrachet of high tonality and moderate size, whose second taste lingers on long after you have put the glass down. *Vintage rating: Excellent. Best drinking: for the next 2 years. Aeration: Refrigerate for 2 hours, then aerate 2-5 minutes. $40-$45.*

BÂTARD-MONTRACHET 1966 (BOURÉE) The splendor of this monumental white wine is staggering. Unbelievably fresh and delicious, flowery and aromatic, it may very well be the single most glorious Chardonnay I have known throughout the years. *Vintage rating: Excellent. Best drinking: for the next 3 years. Aeration: Refrigerate for 2 hours, then aerate 2-5 minutes. $60-$65.*

BOURGOGNE MOUSSEUX (BOURÉE) Uniquely dry, ebullient and ample-bodied—slightly tart, with a rather distinguished touch of bitterness, this *méthode champenoise* sparkling white wine made from Pinot Blanc grapes is a revelation! *Vintage rating: None. Best drinking: for the next 1-2 years. Aeration: Refrigerate for 4-5 hours; no aeration required. $8-$9.*

Red Burgundy

The vinification of the Bourée Pinot Noirs begins with a startling fifteen to twenty days of grape-skin contact during their original fermentation. Following their secondary fermentation during the next spring, the wines are housed in a combination of new and old oak barrels to age, like Vallet's whites, for twenty-six to twenty-seven months prior to bottling.

BOURGOGNE 1979 (BOURÉE) A most pleasing, "simple" Pinot Noir—well-put-together, with small body and red raspberry fruitiness. *Vintage rating: Very Good. Best drinking: for the next 6-8 years. Aeration: 1-1¼ hours. $8-$9.*

SANTENAY 1979, GRAVIÈRES (BOURÉE) Sumptuous, lively, with decidedly tangy fruitiness and moderate-to-large size—a highly superior Côte de Beaune. *Vintage rating: Very Good. Best drinking: for the next 10-12 years. Aeration: 3¼-3½ hours. $14-$15.*

CÔTES DE NUITS-VILLAGES 1979 (BOURÉE) Nicely fruity, small-bodied and well-balanced—an extremely fetching wine. *Vintage rating: Very Good. Best drinking: for the next 8-10 years. Aeration: 2-2½ hours. $14-$15.*

BOURGOGNE PASSETOUGRAINS 1979 (BOURÉE) A Pinot Noir-Gamay of quite special merit—tightly knit, marked by middle-to-deep tonality and good size. *Vintage rating: Very Good. Best drinking: for the next 10-11 years. Aeration: 3-3¼ hours. $8-$9.*

MOREY-SAINT-DENIS 1979 (BOURÉE) Mysterious, deep, and alluring, possessing benignly rounded fruitiness, this is an unusually praiseworthy red Burgundy. *Vintage rating: Very Good. Best drinking: for the next 11-13 years. Aeration: 3½-3¾ hours. $16-$17.*

GEVREY-CHAMBERTIN 1979 (BOURÉE) Most impressive—an opulent wine of moderately large body revealing a piquant cranberry-like taste aspect. *Vintage rating: Very Good.* *(Continued on page 527)*

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BRILLIANT BURGUNDIES

(Continued from page 524)

Best drinking: for the next 10-11 years. Aeration: 3-3¼ hours. $16-$17.

CHAMBOLLE-MUSIGNY 1979, CHARMES (BOURÉE) Delicate, ingratiatingly youthful, with a spicy red currant flavor constituent—an excellent bottle from the Côte de Nuits. *Vintage rating: Very Good. Best drinking: for the next 15-16 years. Aeration: 5-5½ hours. $23-$24.*

GEVREY-CHAMBERTIN 1979, CLOS DE LA JUSTICE (BOURÉE) This is an exceptionally lovely red table wine of middle tonality and moderate size featuring pungent peach-plum fruitiness. *Vintage rating: Very Good. Best drinking: for the next 10-11 years. Aeration: 3-3¼ hours. $18-$19.*

LES ÉCHÉZEAUX 1979 (BOURÉE) Perfumed, generous in body, embellished with a vibrant red currant flavor element—an awesome Grand Cru! *Vintage rating: Very Good. Best drinking: for the next 16-18 years. Aeration: 5½-6 hours. $24-$25.*

NUITS-SAINT-GEORGES PREMIER CRU 1978 (BOURÉE) Gracious, dainty, and small-bodied, this is a wonderful, finely-concentrated wine of high tonality with magnificent *fraise des bois* fruitiness. *Vintage rating: Excellent. Best drinking: for the next 13-15 years. Aeration: 4¼-4½ hours. $33-$35.*

CÔTE DE NUITS-VILLAGES 1978 (BOURÉE) An admirably unprepossessing wine—attractively astringent, animated, well-structured, with a rather subtle red plum fruit presence. *Vintage rating: Excellent. Best drinking: for the next 9-10 years. Aeration: 2-2¼ hours. $16-$17.*

BOURGOGNE 1978 (BOURÉE) Handsome and reserved, exhibiting a black currant taste component and moderate size—a most laudable Burgundy. *Vintage rating: Excellent. Best drinking: for the next 10-12 years. Aeration: 4-4¼ hours. $8-$9.*

GEVREY-CHAMBERTIN 1978, CLOS DE LA JUSTICE (BOURÉE) A terrific wine displaying exceptional thrust and substantial body plus a fabulous, slightly tart Pinot Noir varietal flavor element—very exciting! *Vintage rating: Excellent. Best drinking: for the next 13-15 years. Aeration: 4¼-4½ hours. $24-$25.*

BEAUNE 1978 (BOURÉE) Immensely charming—a compact wine of nice body and tangy, cranberry-like flavor. *Vintage rating: Excellent. Best drinking: for the next 12-13 years. Aeration: 4-4¼ hours. $18-$19.*

CLOS DE LA ROCHE 1978 (BOURÉE) Suave, cohesive, monumental in scale, with plum-like fruitiness—a great beauty. *Vintage rating: Excellent. Best drinking: for the next 15-18 years. Aeration: 5¼-5½ hours. $37-$40.*

GEVREY-CHAMBERTIN 1978 (BOURÉE) Its taste startlingly reminiscent of red raspberries, this is a fascinating Pinot Noir of high tonality and moderate size. *Vintage rating: Excellent. Best drinking: for the next 12-13 years. Aeration: 4-4¼ hours. $18-$19.*

VOLNAY 1978 (BOURÉE) A truly formidable Côte de Beaune with considerable body—somber, middle-to-deep-toned, smooth-textured, graced by a rich black cherry flavor component. *Vintage rating: Excellent. Best drinking: for the next 12-13 years. Aeration: 4-4½ hours. $21-$22.*

PERNAND-VERGELESSES 1976 (BOURÉE) Again from the Côte de Beaune, an extraordinarily attractive wine not previously known to me—flirtatious and playful, of small-to-moderate size, showing zesty fruitiness and almondy overtones. *Vintage rating: Excellent. Best drinking: for the next 10-11 years. Aeration: 3-3¼ hours. $17-$18.*

GEVREY-CHAMBERTIN PREMIER CRU 1976 (BOURÉE) Prodigious, bold, warm-blooded, of middle-to-deep taste tonality and characteristic peach-plum fruitiness—a superb Pinot Noir. *Vintage rating: Excellent. Best drinking: for the next 15-16 years. Aeration: 5-5¼ hours. $26-$27.*

CHAMBOLLE-MUSIGNY 1976 (BOURÉE) This is an exquisite Burgundy—polished, meditative, supremely elegant, of high tonality and small body, showing exceptional finesse. *Vintage rating: Excellent. Best drinking: for the next 15-16 years. Aeration: 5-5½ hours. $21-$22.*

SANTENAY 1976 (BOURÉE) A fine, complex, generously fruity, solidly constructed wine of moderate size, slightly but most agreeably racy! *Vintage rating: Excellent. Best drinking: for the next 8-10 years. Aeration: 2-2¼ hours. $15-$16.*

VOSNE-ROMANÉE 1976, MALCONSORTS (BOURÉE) Flawlessly integrated, with good body and exceedingly lovely black cherry fruitiness—a ravishing wine. *Vintage rating: Excellent. Best drinking: for the next 15-16 years. Aeration: 4¾-5 hours. $33-$35.*

NUITS-SAINT-GEORGES PREMIER CRU 1976 (BOURÉE) Overflowing with grace and charm, quiet-spoken, of medium size, revealing nice Pinot Noir fruit presence—surely one of the prettiest of all these red Bourées. *Vintage rating: Excellent. Best drinking: for the next 13-15 years. Aeration: 4¾-5 hours. $33-$35.*

LES ÉCHÉZEAUX 1976 (BOURÉE) Drunk in a magnum on this occasion, Les Échézeaux 1976 proved to be a titanic, impeccably made, opulently luscious and very great wine. *Vintage rating: Excellent. Best drinking: for the next 20-25 years. Aeration: 8-8½ hours. (Magnum) $90-$100.*

CLOS DE LA ROCHE 1976 (BOURÉE) Delicately understated, of moderately large body, rather spicy, with especially dense fruitiness—a marvelous bottle. *Vintage rating: Excellent. Best drinking: for the next 13-15 years. Aeration: 4¼-4½ hours. $37-$40.*

LATRICIÈRES-CHAMBERTIN 1976 (BOURÉE) Smooth-textured, with generous body and definitive peach-plum fruitiness—a magical and peerless Côte de Nuits. *Vintage rating: Excellent. Best drinking: for the next 20 years. Aeration: 7-7½ hours. $43-$45.*

CHAMBERTIN 1972 (BOURÉE) A blockbuster! Vigorously youthful, deep-toned, showing perfect integration among all its constituents, this is an absolutely superlative example. *Vintage rating: Very Good. Best drinking: for the next 12-15 years. Aeration: 3¾-4 hours. $60-$65.*

GEVREY-CHAMBERTIN 1969, CLOS DE LA JUSTICE (BOURÉE) Truly splendid—a huge, lively, wine with a beguiling prune-plum taste element. *Vintage rating: Excellent. Best drinking:* *(Continued on page 528)*

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BRILLIANT BURGUNDIES

(Continued from page 527)

for the next 10 years. Aeration: 3-3¼ hours. $37-$40.

CHARMES-CHAMBERTIN 1967 (BOURÉE) Extraordinarily robust for its age, moderate-to-large-sized, with vivid *fraise des bois* fruitiness that culminates in a most appealing sweet finish—a fabulous Burgundy. *Vintage rating: Good. Best drinking: for the next 10 years—viewed conservatively. Aeration: 3½-3¾ hours. $48-$50.*

GEVREY-CHAMBERTIN PREMIER CRU CUVÉE RÉSERVÉE 1967 (BOURÉE) Notably complex, spacious and deep, this is a classically beautiful Pinot Noir of thoughtful manner—with the potential to provide distinguished drinking for many years to come. *Vintage rating: Good. Best drinking: for the next 13-15 years. Aeration: 5-5½ hours. $38-$40.*

CHARMES-CHAMBERTIN 1964 (BOURÉE) A sublime, carnation-scented Côte de Nuits—sophisticated, deep-toned, characterized by remarkably energetic thrust—and again that heavenly sweet finish! *Vintage rating: Excellent. Best drinking: for the next 7-8 years. Aeration: 25-35 minutes. $70-$75.*

CHAMBERTIN 1964 (BOURÉE) Still some years away from its summit—sturdy, full-bodied, genial, with scintillating red currant fruitiness, this is a magnificent achievement, as have been the other three vintages of Bourée's Chambertin that I have known: 1976, 1972 (reviewed above), and 1962. *Vintage rating: Excellent. Best drinking: for the next 9-10 years. Aeration: 1¼-1½ hours. $70-$75.*

ROMANÉE SAINT-VIVANT 1962 (BOURÉE) A wonderfully concentrated, vivacious, ample-bodied wine with entrancing peach-plum fruitiness—quite gorgeous! *Vintage rating: Very Good. Best drinking: for the next 5-6 years. Aeration: 2-5 minutes. $70-$75.*

LATRICIÈRES-CHAMBERTIN 1959 (BOURÉE) Embodying all the subtle nuances and complexities that the Pinot Noir grape is capable of, this nectar-like Burgundy is a stupendous creation. *Vintage rating: Excellent. Best drinking: for the next 5-6 years. Aeration: 20-30 minutes. $70-$75.*

ENDNOTE: **Since you may well wonder about the long aeration periods recommended in my reviews for virtually all of the red and most of the white wines, let me explain why this is a vital and necessary prelude to the enjoyment of Bourée Burgundies. After uncorking a bottle—other than a very old one—you will initially taste an extremely shy or "backward" fruit element, usually fairly tart and without the faintest touch of sweetness, in the midst of the wine's far more assertive tannin, acid, alcohol, and wood-derived components. As the hours of aeration proceed, the fruitiness gradually intensifies, gaining complexity and ever-increasing charm and sweetness; and when the entire process has been completed, it finally achieves full dominance in the wine's taste—though resting comfortably on the formidable tannin-acid-alcohol-wood structure originally present and by no means obliterated by the wine's exposure to air.**

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Travel Now

Britain's great new great house...St. Croix on sale ...live it up in Russia!

By Richard Alleman

Bringing back the splendor of Georgian England, one of Britain's grandest eighteenth-century country houses--Ston Easton Park, above--has recently made its debut as a hotel after a costly and extensive restoration. Eleven miles from Bath, Ston Easton Park overlooks green fields and forests, has fourteen luxurious guest rooms, an excellent restaurant, elegant public rooms with sculpted walls and ceilings, fine antique furniture. Rates--from $105-$135, double--include early morning tea, newspaper; full English breakfast. See page 541 for details.

ISRAEL: $888

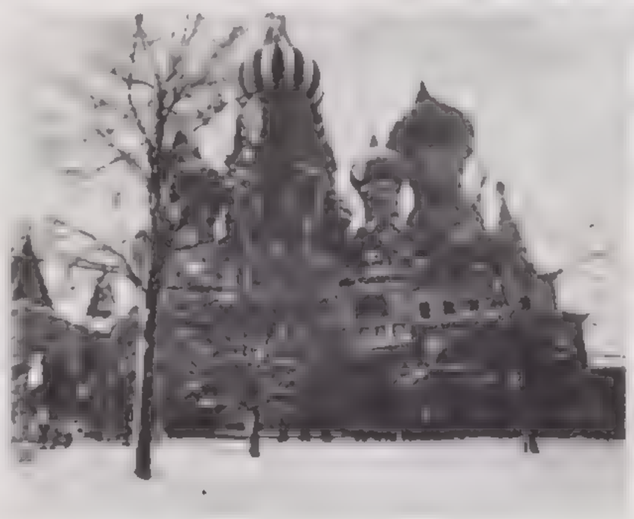
Worth looking into: Kopel Tours' "Sunbelievable" package to Israel. As little as $888 covers round-trip New York-Tel Aviv flights on Air France 747s; ten days in Israel—at the Astoria Hotel in Tel Aviv, Kings Hotel in Jerusalem; plus a night in Paris. Departures—at slightly higher rates—are also available from Chicago, Houston, and L.A. Contact travel agent or Air France. *Note:* The $888 New York package price—based on double occupancy—applies November 1-February 21; add $50 for September 3-October 31. Travel must be booked ten days ahead.

CRUISE TO CARNIVAL *Top-stop on the "Royal Viking Sky's" 60-day "Around South America" voyage next year: Rio de Janeiro—where five days in port coincide with Carnival (March 2-7). For travelers short on time, a three-week segment of the cruise includes Carnival—plus Northern Brazil, the Amazon, and the Caribbean. See page 541 for details.*

read ahead!

"For travelers who read and readers who travel" is the philosophy behind New York City's new Traveller's Bookstore at 75 Rockefeller Plaza (10019) Managed by Jane Grossman and Candace Olmsted—two young women with book-biz backgrounds who put a year of research into creating the shop—Traveller's Bookstore covers the world with the latest (as well as hard-to-find) guidebooks, maps, language tapes, and phrasebooks. The shop also stocks wonderful back-up reading: nonfiction, fiction, children's books, histories, mysteries—all linked to specific locales. Note: For out-of towners, a Traveller's Bookstore mail-order catalogue is now in the works

Russia—at its most magical in winter—is the target of an extraordinary new Christmas/New Year's tour from Society Expeditions. Beginning in Leningrad on December 24—with two days of opera, ballet, Champagne, caviar—this sixteen-day "Dr. Zhivago Express" offers similar celebrating in Moscow and in the charming small town of Suzdal. Highlight of the trip: a gala New Year's Eve in Irkutsk, Siberia—followed by a romantic five-day journey across Siberia aboard a comfortable private train. Price: $3950—includes meals, hotels, train, sightseeing; air fare between the U.S. and U.S.S.R. is additional. See travel agent or page 541 for more details.



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Sail Away—the new luxury at sea

Special report on the glorious state of cruising now: best ships, routes—plus tips from world-wise travelers

BY DESPINA MESSINESI

There's nowhere on earth where you can be so wonderfully coddled, so totally irresponsible, as on board a cruise ship. You may be a joiner or a loner; opt to be fragile, grumpy, active; go on a diet, be outrageously self-centered. Anything goes.

As the pace of our lives accelerates to breakneck, it's no wonder that more and more people are giving themselves up to the luxurious slow-down of a cruise holiday. In the last five years, the number of cruise passengers has almost doubled—from 750,000 in 1978 to about 1,300,000 projected for this year. Obviously, something's going on here.

At the same time, the fleet of cruise ships has proliferated—and itineraries now come in all sizes, cover all parts of the world. It is a cruisable world: 70 percent of the earth's surface is covered by ocean . . . and each season, shipping companies come up with such enticing sailings, one gets the impression that they have discovered whole new continents.

Passionate sightseers may choose cruises with the most ports of call. Sea lovers often prefer itineraries with the most sailing days without any land in sight—simply sky and sea. In foreign ports, some people like to forego shore trips for the tranquility of a partially deserted ship—empty decks, deck chairs, dining rooms.

For the many people who are limited to two- or three-week holidays, the dream of sailing off to distant lands halfway around the world is no longer a dream. Shipping companies now divide their long cruises of over sixty to one hundred days into segments ranging from two to four weeks. Travelers arrange to join the ship at a designated port, where they slip into the unhassled, peaceful rhythm of an ocean voyage. Then, when their holiday time is up, these same cruise passengers jump ship, fly home refreshed, gloating with memories. *Note:* Shipping companies provide many fare options that usually include plane fare to ports of embarkation and disembarkation.

Shipping companies have expended great amounts of care and cash to make this year's cruise season one of the most exciting ever—with brand-new ships . . . redesigned itineraries . . . major makeovers of older vessels. In mid-January, when that indomitable gadabout, the *QE2,* sets off on an eighty-nine-day round-the-world cruise, she will have all sorts of dramatic additions and alterations. Among them: a computer center where passengers can learn the ins and outs of operating personal computers; a video library—with cassettes ranging from French lessons to estate planning and travelogues; a video-games gallery; and a sliding dome to open up the Lido Club deck to sun, stars, and zesty ocean air. In early morning, this new deck will be a Golden Door exercise arena; later, a sunny outdoor breakfast and lunch place; and at night, an open-air dance spot. When the dome is closed, the same area is air-conditioned, hermetically sealed from the elements.

Royal Viking Line has gone all-out this year to design itineraries for travelers with limited escape time. Around the end of the year, many Royal Viking cruises will focus on the South Pacific. One new fourteen-day sail leaves Hong Kong on December 5, heads across the South China Sea, and makes three calls in the Philippines and three in the Indonesian Islands before docking in Singapore. Another exotic two-week itinerary—with departures January 9 and February 6, 1984, from Sydney, Australia—crosses the International Dateline, calls on Tonga, the *(Continued on page 534)*

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It's Better In The Bahamas

CRUISES

(Continued from page 532)

Cook Islands, and romantic French Polynesia—Moorea and Tahiti.

Royal Viking's ninety-nine-day cruise around the world—sailing from Fort Lauderdale in January, 1985—has been divided into eleven segments. One intriguing "shortie"—an eleven-day Mediterranean odyssey—goes from Athens to Southampton, England; calls enroute at Malta, Tunisia, Morocco, Gibraltar, Portugal, and Spain. Dates: April 17-28, 1985.

Norwegian American Cruises—now affiliated with Cunard Line—will continue to operate the lovely *Sagafjord* and *Vistafjord* without major changes in schedules. The two ships travel totally different sea lanes: the *Vistafjord* will spend her time this winter close to the U.S., dipping in and out of Caribbean ports on eight- and thirteen-day cruises. The *Sagafjord* will sail on a Great World Cruise of eighty-four days—divided into four shorter segments—departing January 10, 1984, from Fort Lauderdale, Florida. On the shortest segment—twenty-seven days—passengers catch up with the *Sagafjord* at Mombasa, Kenya, on February 10—for a fascinating Indian Ocean cruise to the Seychelles, Sri Lanka, India, Singapore, Thailand. The final thrill: sailing into the glorious harbor of Hong Kong.

Paquet's M.S. *Mermoz*—flying the *tricolore*—is literally a chunk of floating France: French officers, French cuisine, free French wines at meals. The *Mermoz* spends the summer cruising the Mediterranean, wisely winters in the warm Caribbean, sailing on ten- to twelve-day cruises from San Juan, Puerto Rico.

A *Mermoz* specialty is its Music Festival at Sea—when some two dozen distinguished musicians and ballet dancers travel aboard the ship, rehearse, lecture, and perform. This winter, the twelve-day music cruise sails at midnight on January 31 from San Juan. Among the well-known artists participating in the Festival: cellist/conductor Mstislav Rostropovitch; his pianist wife, Elena; the Budapest Quartet; the Norwegian Chamber Orchestra.

The *Norway*—flagship of Norwegian Caribbean Lines' fleet—is both the world's largest cruise ship . . . and one of the grandest resorts around. On the *Norway*'s weekly cruises out of Miami, passengers barely have time to participate in the endless goings-on aboard ship. There are all kinds of sports, a gym, three pools, dance lessons, bridge tournaments, movies, dazzling Las Vegas shows, casino gambling, plus a charming outdoor café.

Besides calling on St. Thomas and Nassau, the *Norway* also drops anchor at a palmy, unpeopled private Bahamian island owned by the shipping company. There, passengers spend the day; sun, swim, and snorkle in the clear, bottle-green waters. The ship's crew attends to drinks, ice, and the barbecue lunch served on the beach.

Caribbean cruise news: the Royal Caribbean Cruise Line has recently added the splendid new *Song of America* to its fleet of Nordic-named liners—*Song of Norway, Nordic Prince,* and *Sun Viking.* Each Saturday and Sunday in the Port of Miami, a Royal Caribbean cruise ship docks around eight in the morning—and sails off around sunset. Each of the four sleek Royal Caribbean ships has her own seven- to fourteen-day itinerary sailing around the shimmering blue Caribbean. No matter how many ports of call are scheduled, each cruise includes several delicious uninterrupted days at sea.

The ships of Sun Line's fleet—the *Stella Solaris, Stella Oceanis,* and *Stella Maris*—are like the three bears in the nursery story: big,

medium-sized, and little. Flying the Greek flag and crewed by Greeks, the *Stellas* follow remarkable warm-weather itineraries. The ships sail on South America's broad brown Amazon and Orinoco rivers, float around the Caribbean and Mediterranean, and feel thoroughly at home during the summer sailing the sunlit Aegean Sea.

On November 22, a twenty-three-day Sun Line cruise—logically called "Helios," meaning "sun" in Greek—will sail from Athens, cruise the Mediterranean, the Southern Atlantic, and the Caribbean, ultimately dropping anchor at Fort Lauderdale, Florida. Along the way, passengers may disembark to explore Rome, Florence, Pisa, Monte Carlo, Majorca, the Canary Island of Tenerife, and the Caribbean islands of Barbados, St. Lucia, and St. Thomas.

This season's shiny newcomer on the cruise scene is Holland America's *Nieuw Amsterdam.* The world's newest ocean liner was built at Chantiers de l'Atlantique, the French shipyard in St. Nazaire, where those two celebrated French "ladies," the *Normandie* and the *France,* were also constructed. *Nieuw Amsterdam*'s sister ship, the *Noordam,* is now being built in the same yard and will join Holland America's fleet next summer.

Based in San Francisco, the *Nieuw Amsterdam* will spend its summers sailing up and down the California coast to the mint-green world of Canada's British Columbia and north to Alaska. This winter, she will cruise along Mexico's sunny shores—on seven- and fourteen-day sails between San Francisco and Acapulco with stops at Cabo San Lucas, Mazatlán, Puerto Vallarta, Ixtapa. *Feliz viaje*!

(For specific information—itineraries, dates, rates—see page 541.) ▽

Cruising: how to do it right

Insiders' advice from the sail-set

A cruise is about having pleasure; a cruise ship, a place of instant gratification. The possibilities are all there: more marvelous meals than you can imagine, unlimited ways of exercising, socializing, unwinding—or doing absolutely nothing. Ultimately, therefore, a cruise involves making choices, wise ones—to make the most out of your time at sea, to get the most benefits from your holiday.

We asked a few well-traveled people to tell us what they've learned from the cruises they've taken—the choices they've made onboard ship: what to do, what to avoid . . . how best to *use* a cruise and return home happier, healthier; truly relaxed, restored, reorganized. Here, what they told us:

Opera's Beverly Sills and her husband, Peter Greenough, take lots of cruises, find shipboard one of the few places "where no one can get at you by telephone." The couple uses sea time to relax—and to catch up on reading. "On our last cruise," reports Mr. Greenough, "we each brought five books, read them, swapped them—so we had both read ten books by the end of the voyage."

Miss Sills's only problem with cruising has been seasickness. Recently, however, she's overcome the illness with a device known as the Transderm Scōp—a tiny medicated disc worn behind the ear. According to her husband, the little disc—prescribed by Miss Sills's doctor—has "changed her shipboard life."

New York City's Nan Kempner—an expert in on-the-go living—loves cruises, has sailed to China on the *QE2,* done Alaska on the *Love Boat.* "I tend to go stir crazy on cruises if I don't keep myself very active," she admits, "so I sign up for aerobic dance classes, make a daily appointment with the masseuse, and I always try to discover the off-hours at the gym and pool."

Privacy, for Mrs. Kempner, is important on a cruise. "You're with people pretty much of the time on a cruise," she points out, "so it's nice to take a break at lunch and order a Club Sandwich to be brought to your cabin where you can munch in solitude and catch up on some reading."

On the all-important/ever confusing business of tipping, Mrs. Kempner offers this advice: "Whether I'm in a hotel or on a cruise ship, I decide beforehand how much I'm going to tip for the entire stay—and then give half of it to the steward, stewardess, etc. *at the start of the trip.* It's amazing how good the service is when you do that. At the end of the trip, depending on how helpful each person has been, you give them the rest."

What to take on a cruise? Nan Kempner always sails with a small spray bottle of Evian water for her face ("You never know what the tap water will be like on ship") . . . pre-moistened towelettes—that double as tissues, toilet paper, washcloths on shore excursions . . . electrical adapters for hair curlers, hairdryer, heating pad . . . and a jar of peanut butter.

(Continued on page 536)

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CRUISES

(Continued from page 535)

"I don't go anywhere without my peanut butter," she explains. "With it on hand, I always know a quick, nourishing snack is there when I need it. It's also a great way to overcome a queasy stomach: a peanut-butter sandwich in time grounds your stomach, fends off seasickness."

Pat (Mrs. William F.) Buckley likes to read on a cruise; while her husband finds the privacy and tranquility of a ship's cabin an ideal place to write. Mrs. Buckley—who recently explored China with her husband on the *Pearl of Scandinavia*—also likes cruises because "they're often the best way to get somewhere I wouldn't see otherwise."

"I think of a cruise ship as a grand hotel," Mrs. Buckley goes on. "Everyone has a holiday feeling—one eats, sleeps, sees movies. The danger is of overindulging—both eating and drinking too much are to be avoided."

Mrs. Buckley's shipboard exercise routine includes fifteen minutes a day on the bicycle in the ship's gym—plus a daily two-mile walk around the deck ("They tell you on board most ships how many times around makes a mile").

Betsy (Mrs. Michael) Kaiser—known for putting together some of New York City's most glamorous parties—also cautions against overeating and drinking on a cruise, likes the idea of "using the ship as a floating spa."

When Mrs. Kaiser packs for a cruise, she always includes several silk-and-wool shawls: "You can wear them over a sweater with a skirt or pants—or over a lightweight chiffon dress at night. They weigh next to nothing and pack like a dream."

Another take-along must, according to Betsy Kaiser—scarves: "I bring lots of them—for my hair; and a visor, for shade. Hats are not a good idea, they blow off."

Vogue's travel editor Despina Messinesi wouldn't go on a cruise without a light raincoat and umbrella—for sudden spring and summer showers. Also essential: sun and wind screens, a lightweight windbreak, good walking shoes . . . and binoculars: "Even though they may feel like an albatross around your neck, they are stupendous for watching whales and frolicking dolphins, for zeroing in on the banks of the Nile, for closeup views of glistening waterfalls in the Norwegian fjords."

—RICHARD ALLEMAN

Beverly Sills—at christening of Royal Caribbean's new "Song of America"

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Newport: Bailey's Beach, circa 1916, from the author's family album

Newport: the race is on!

Yachting's most glamorous occasion makes America's poshest summer place seem more like Monaco than New England

BY WILLIAM P. RAYNER

One bright June morning, a Newport visitor overheard a real-estate agent explaining to the Aga Khan's Major Domo why there weren't enough breakfast sets to serve all His Highness's guests breakfast in bed at the same time. The Aga Khan—whose gleaming twelve-meter yacht *Azzura* is a challenger in the America's Cup Race—is one of many internationals "renting" in Newport this summer. Indeed, with the America's Cup in town, this small Rhode Island resort seems more like Monaco than New England.

Down in the port along Thames (pronounced "Tems" by the locals) Street, French sailors ready the *France 3,* owned by "adult" filmmaker (*Emmanuelle,* among others) Yves Rousset-Rouard. Nearby, the Italian lads, said to be young and inexperienced in all but girl-watching, polish up the Aga Khan's craft. Meanwhile, the Australians are so concerned with the secret design of the *Australia II's* radical new keel they have devised "security skirts" to hide it when the yacht is out of the water . . . and the rambunctious boys of the Canadian Syndicate, making their country's first bid for the Cup in over one hundred years (with a boat that would win if this were a beauty contest), have already been nicknamed the "Calgary Cowboys."

If men seem to dominate the America's Cup, the women of Newport demand equal time and believe in direct action. So for every twelve-meter boat competing in this premier event of the yachting world, there must be at least one ball. Following the example set back in the 1890s by Mrs. Stuyvesant Fish, Newport's women are ever-vigilant in making their wishes known. When Mrs. Fish developed a cough and was asked by her husband what she wanted for her throat, she responded, "the diamond and pearl necklace I saw at Tiffany's."

If that necklace is still around Newport, it will certainly be worn this summer—when the twenty-fifth challenge and defense of the America's Cup provides an added rush of international glitter and glamour to an already lively summer social season. Mrs. Fish's necklace might be paraded out for the British Ball (at press time, Prince Andrew is expected to attend), Lady Rothermere's housewarming, the America's Cup Ball, etc., etc., etc. All this activity—combined with the music festival, jazz festival, ballooning festival, boat show, International Tennis Hall of Fame matches, International Jumping Derby, Rhode Island Shakespeare Theater, golf tournaments, pheasant shooting—makes Newport, without a doubt, one of the hardest-working pleasure domes in the Western World.

The hustle of Newport during the America's Cup is perhaps best observed down in the port area—on Thames Street between Bannister's and Bowen's Wharfs. There, the Italian Syndicate has set up a pavilion to sell T-shirts and other race *(Continued on page 540)*

William P. Rayner *has spent many summers in Newport; his "Wise Women"—portraits of remarkable twentieth-century women—will be published next month (St. Martin's Press).*

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NEWPORT

(Continued from page 539)

memorabilia; the Australians, at their "Aussie Expo Newport '83," hawk Goanna Iguana liniment oil and tins of Witchetty Soup made from grubs similar to caterpillars. The British have opened the Club and Victory Bar.

At night, The Daisy—at The Clarke Cooke House and Candy Store on Bannister's Wharf—is still the place to disco; and The Black Pearl, The Ark, and the just-opened Southern Cross restaurants are among the best places to dine, according to local residents.

It is ironic that the old families of Newport—the Van Burens, Cushings, Grosvenors, Corbins, together with Rhinelanders and Drexels, the most private of people—find themselves living in the vortex of, if not completely at the mercy of, so much activity. While they are not universally enthusiastic about the America's Cup, they put up with it because Newport is patterned into their genes. For generations, these same families have returned to Newport each summer to swim in the cove at Bailey's Beach, play tennis at the lattice-covered Casino designed by Stanford White (immortalized in George Bellows' painting that is now in the National Gallery in Washington, DC), meet at the Reading Room (it boasts that it operated the first flush toilets in existence), moor their sailboats by the Ida Lewis Yacht Club, and dine at the Clambake Club out on the end of Eastern's Point. And though they, for the most part, don't live in their "cottages" anymore (most of Newport's grand mansions have been recycled as tourist attractions and halls for charity balls), they still dress for dinner each weekend night.

It is these families—their pasts, their continuing presence—that make a dance at Mrs. William Backhouse Astor's Beechwood manor

Newport's Touro Synagogue, dedicated in 1763, the oldest in the U.S.

(where the famous "400" dance was held and where, this year, the Newport Music Festival Ball took place) a much more glamorous evening than it might be otherwise. There is a strange story connected with the Astor house. According to an old-time resident, when Mrs. Astor's mind had failed toward the end of her life, each evening she could be seen "standing erect and quite alone, still bravely gowned and jeweled, greeting imaginary guests long dead and exchanging pleasantries with ghosts. . . ." She may have been mad—but even in her madness, Mrs. Astor had her standards. Something of the same can be said of Newport.

It is Mrs. Astor's era—the Gilded Age of the late nineteenth and early twentieth centuries—that is most closely associated in the popular imagination with Newport. This was the age of Newport's great castles—known as "cottages"—with their tea houses, sunken gardens, replicas of Houdon's Diana in their parks and Verrocchio's Putto in their fountains. It was an age when Mrs. O.H.P. Belmont spent $2 million to build her Marble House and $9 million to furnish it. (The same Mrs. O.H.P. Belmont would later become a leader in the Feminist Movement and would advise a backsliding suffragette to "just pray to God . . . *She* will help you.")

Newport's Gilded Age saw T. Suffern Tailer build his own private golf course . . . Alfred Gwynne Vanderbilt inscribe the names of his

horses on gold plates by their stable doors . . . and Mrs. Cornelius Vanderbilt transport the entire cast of the Broadway hit *The Wild Rose* up for a private performance at her "cottage," Beaulieu. It was an age when Pierre Lorillard—against all engineering advice—constructed a pier on the reefs in front of The Breakers so that he could always keep an eye on his yacht *Rondo* . . . and when Mrs. Richard Cadwalder built the largest yacht in the world—the 408-foot *Savarona*—and never sailed it into any U.S. port because she refused

> Newport's Gilded Age saw Mrs. Cornelius Vanderbilt transport the entire cast of a Broadway hit up for a performance at her "cottage"

to pay the requisite duty. It is this Newport—grand, excessive, eccentric—that we think of when we think of Newport at all.

But there are many Newports. There was, in the nineteenth century, a writers' colony of sorts where Edith Wharton, in collaboration with Ogdan Codman, wrote her first book—a study of interior decoration. Before that, following the Civil War, Edgar Allan Poe, Bret Harte, Oliver Wendell Holmes, Henry Wadsworth Longfellow, Julia Ward Howe, and Henry James all visited here. James likened the Colonial section of town with its narrow cobblestone streets to the "short quick steps of little old ladies." And in speaking of its houses, James called Newport "the breeding ground of white elephants."

In 1884, Newport became a Navy town—with the building of the vast Naval Base that today includes the Naval War College, Naval Education and Training Center, and Officer Candidate School. (When the Naval Base was first established, a local dandy who had nothing to do with its installation immediately claimed that the base was his answer to "Newport's perennial shortage of men on week nights." The grand dames did, in fact, invite young officers from the Officer Candidate School to their parties—but only *after* dinner.)

Perhaps the most interesting era of Newport was its Colonial period. Here, in 1757, the country's first newspaper—*The Newport Mercury*—was started by Benjamin Franklin's older brother James; it is still being published as a weekly paper. The Wanton-Lyman-Hazard House at 17 Broadway, scene of the Stamp Act Riot of 1765, still stands. The Redwood Library and Athenaeum—opened in 1748—form the oldest continuously operating library in the country. Trinity Church, built in 1726 (probably after a design by Sir Christopher Wren), boasts an organ that Handel played before it was shipped here. The Touro Synagogue and cemetery are the oldest in the United States. In Touro Park, at the top of the hill, an old stone mill is thought to be the remains of a seventeenth-century windmill built by Benedict Arnold, an early settler and namesake ancestor of America's most famous "traitor." In Newport, even now, the warp and woof of Colonial politics and religion are out on the street for all to see.

It puts everything else going on here this summer in a little better perspective. ▽

Newport now: 12-meter America's Cup craft

VOGUE® TRAVEL GUIDE

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BY PATRICIA BROOKS

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NEW YORK STATE

Just fifty minutes north of New York City, at the edge of the Hudson River in the old-fashioned village of Cold Spring, Hudson House (phone: 914/265-9355) is a newly restored inn. The main lounge of this greige-and-cream clapboard building is a comfortable blue-and-white room with fireplace. The walls are decorated with proprietor Mary Pat Bevis' unusual collection of antique metal cut-out toys and stylized wooden cows and sheep. Bedrooms have pine furniture, puffy comforters—and waterfront views of West Point and the patchwork-quilt hillsides across the Hudson.

For sight-seers, Boscobel—an 1804 Federal style mansion/museum—is just a few miles away in Garrison. Here, an elegant daisy-yellow house with Palladian windows and superb early nineteenth-century furnishings is set on grounds planted with apple orchards (you can buy rosy homegrown Baldwins and Northern Spies in the gift shop in autumn). Brick walks lined with potted oleanders lead to hilltop vistas up and down the Hudson.

Nearby, too: the Vanderbilt Mansion and the Franklin D. Roosevelt house, both at Hyde Park; nineteenth-century painter Frederic E. Church's Moorish villa "Olana" at Hudson; and a fascinating collection of early airplanes in the Old Rhinebeck Aerodrome.

The river route is studded with good restaurants. The stone-walled 1797 De Puy Canal House in High Falls has a dining room with woodburning fireplace, polished walnut tables set with candles, slate place mats, fresh zinnias and marigolds. Specialties: Monktail mousse in a pimento sauce (monktail is a boneless white fish also called lotte), homemade pasta with crookneck squash and Parmesan cheese, fresh salmon sparked with cilantro. (Reservations/information: 914/687-7700.)

The Culinary Institute of America at Hyde Park serves memorable food in its handsome new American Bounty dining room with high wood-beamed ceilings and rounded brick arches. Here, experienced chefs and their aspiring students prepare American specialties such as Navajo corn bread, chilled sweet-potato soup, pike roulade, and fresh berry cobbler with Bourbon sauce; phone (914) 452-9600.

CONNECTICUT

Near the Connecticut River, with its sudden twists and dramatic wooded cliffs, Chester—thirty-five miles southeast of Hartford—is one of the state's loveliest little towns. In Chester now: good restaurants, art galleries, crafts shops, and a brand-new country inn.

The Inn at Chester (phone 203/526-4961) is part old (vintage eighteenth century, with four guest rooms) and mostly new (nineteen rooms—each different, some dormered—overlooking apple trees, maples, a copper beech, a tranquil pond, and tennis courts). Both old and new sections, their clapboard outside walls painted in shades of green, blend into the well-landscaped grounds.

As you explore the Connecticut River, you can dine well—at the low-key Restaurant du Village in Chester, reminiscent of a French village restaurant; phone (203) 526-5058. At Fine Bouche, in Centerbrook, the emphasis is on food not décor—don't miss the chocolate marjolaine for dessert; phone (203) 767-1277.

Riverside showplace: Goodspeed Opera House in East Haddam, Connecticut

The Town Farms Inn, a former poorhouse located along the river in Middletown, has three handsome dining rooms: the tiny brick-walled Mather Study . . . the River Room, all icy-blue, with glittering crystal chandeliers and a mural of river life painted along one entire long wall . . . and the cozier American Indian Room, with barn-red walls hung with wheat sheaves, Indian portraits, and antique Indian baskets—an attractive setting for the Inn's hearty brunch; phone (203) 347-7438.

In Middletown, browse for handsome stoneware casseroles and other local pottery at the Wesleyan Potters Shop; then look for crafts at the Connecticut River Artisans' Cooperative in East Haddam.

East Haddam is also home to the Goodspeed Opera House, a sparkling white Victorian edifice overlooking the river (you can arrive for a performance by boat if you choose). Marvelous revivals of old musicals and some new ones are produced *(Continued on page 548)*

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Ruth Chagnon	Delray Beach, FL
The Clothes Horse	Fort Worth, TX
The Clothes Line	Towson, MD
The Country Shop	Hot Springs, VA
Maria Dinon	Grosse Point, MI
The Denver	Denver, COLO
The Duddery	Grand Rapids, MI
Elegance By Edith	Philadelphia, PA
The Fashion	Shreveport, LA
John Flynt	Nashville, TN
Forsland House	Kennebunkport, ME
Garfinckel's	Washington, DC
Gidding Jenny	Cincinnati, OH
Goudchaux's	Baton Rouge, LA
Julian Gold	Midland, TX
Harold Grant	Petoskey, MI
	Palm Beach, FL
	N. Palm Beach, FL
	Boca Raton, FL
	Naples, FL
	Stuart, FL
Frances Heffernan	Winnetka, IL
Hixon's	Milwaukee, WI
John Hogan	San Diego, CA
Edward Holmberg	Minneapolis, MN
Isaacson's	Atlanta, GA
Jacobson's	Jackson, MI
Miss Jackson's	Tulsa, OK
Jones & Jones	McAllen, TX
Stanley Korshak	Chicago, IL
Leonard, Inc.	Houston, TX
Leppert Roos	St. Louis, MO
Maggie's	Wayzata, MN
Maison Posh	Locust Valley, NY
Margaret's	Lubbock, TX
Maurice Inc.	San Angelo, TX
Michelle's	Scottsdale, AZ
Milgrims Surburban Inc.	Beachwood, OH
William Penn	Pittsburgh, PA
Rafael	San Francisco, CA
Raffinée	Santa Rosa, CA
Sable's	Lexington, KY
She Designs	Louisville, KY
Snapdragon	Thomasville, GA
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INN NEWS

(Continued from page 542)

here; many (such as *Annie*) find their way to Broadway. Now, and until September 16, you can see Irving Berlin's *Miss Liberty.* From September 21 through November 27, the Jerome Kern-P.G. Wodehouse musical *Oh, Boy!* sings forth; phone (203) 873-8668.

Drive to nearby Hartford to see the wacky orange-red brick "steamboat Gothic" home of Mark Twain, with interiors designed by Louis Comfort Tiffany. Dine at one of Connecticut's best restaurants, L'Americain. Lodged in a handsomely refurbished old brick-factory complex, L'Americain sounds French, but its cuisine is innovatively American, with a bow of thanks to Paul Bocuse. Among the treats here: melon purée soup splashed with Champagne, and Atlantic salmon in an almond-lime butter sauce; phone (203) 522-6500.

Just forty miles southeast of Hartford, in Norwich on the Thames River, the Norwich Inn (phone: 203/889-1303) is a vintage stone hostelry recently restored by Edward J. Safdie, owner of the acclaimed Sonoma Mission Inn and Spa in Sonoma, California. The new Norwich Inn, on more than two hundred secluded acres, has seventy-five rooms. Golf, an Olympic-size swimming pool, horseback riding, a cozy pub, and an excellent restaurant are among this newcomer's charms.

MASSACHUSETTS

In Massachusetts' Berkshire Hills, the discovery of the moment is The Inn at Stockbridge (413/298-3337), a *fin de siécle* white frame house, pillared and porched, surveying the countryside from its own hilltop. Seven spacious guest rooms are individually decorated; the comfortable living room has wingback chairs, chintz-covered sofas, fireplace. A gargantuan breakfast—included in the room price—is served in the formal dining room.

The Inn is just down the road on Route 7 from Stockbridge. The attractions there include art galleries . . . and nearby Chesterwood, home and studio of sculptor Daniel Chester French. (Lenox and Tanglewood are just over the hills.)

A ten-mile drive from Stockbridge leads to Great Barrington Pottery in Housatonic—where potter Richard Bennett creates stoneware using a Japanese woodburning kiln.

The Berkshire woods are full of good restaurants. At the informal, bamboo-accented Truc Orient Express in West Stockbridge, Vietnamese cuisine is the specialty; phone (413) 232-4204. At Federal House in South Lee, you might dine on pike quenelles in Nantua sauce or venison in hunter sauce, topped off by apple fritters Bavarian. *Note:* Federal House has ten pretty guest bedrooms; phone (413) 243-1824.

VERMONT

Another inn discovery, Village Auberge (802/867-5715), is a few miles up the road from Manchester in the tiny town of Dorset. Dutch owners have turned a small country farmhouse into a cozy inn with six guest rooms furnished with antique quilts. Tops in the dining room: breast of duck in a raspberry-vinegar sauce . . . tender sweetbreads *aux morilles.* As you sit down to dinner, the chef-owner brings a cloudlike puff of cheese fritter to your table . . . a thoughtful welcoming touch . . . which is what a good inn is all about. ▽

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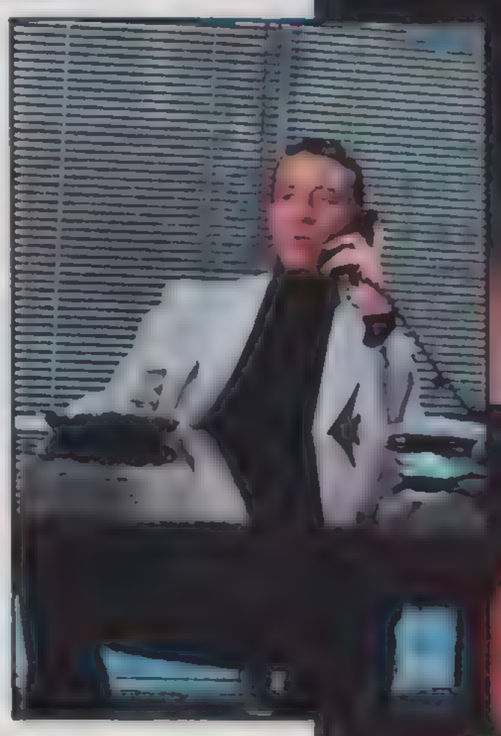
VOGUE'S view

What's new: fashion people, places...jet-age shopping, status style...women behind the scenes, a model out in front...top design

BEYOND THE NAME GAME: NEW DESIGN WORLDS FROM HALSTON AND RALPH LAUREN

Bulletins about new lines of designer socks or sheets are a bit like photos of Ronald Reagan on horseback: nice . . . but hardly stop the presses. And yet: in a world saturated with fashion licensees, Halston and Ralph Lauren, now, are clearly making news, working on a designer scale that's never been done before.

Ralph Lauren, for years, refused the chance to do "designer" sheets. His interest was a bit more than American bedding: it was American life style. That distinction comes clear next month, as Ralph Lauren Home Furnishings, under the aegis of textile giant J.P. Stevens, makes its store debut. There are Ralph Lauren embroidered linen sheets, handpainted sheets, flannel sheets, oxford-cloth sheets, certainly. But also:



NEWS From Ralph Lauren, home furnishings that say "Lauren" as clearly as his clothes do

handworked concha silverware, cashmere cable-knit blankets, glassware, earthenware, rugs—counting total colors and styles, some two thousand items.

Then there's Halston: When J.C. Penney, in the mid-'70's, decided its seventeen hundred stores needed a stronger fashion image, a customer survey on American designers began. In terms of recognition and believability, Halston's name consistently came out on top. Result, this fall: a new—massive—Halston III collection of women's clothes and accessories for J.C. Penney, followed in the next two years by menswear, items for a home. Halston is talking of eventual billion-dollar sales. "Those are Halston's figures," says W.R. Howell, J.C. Penney's new chairman of the board. "But it's not beyond the realm of realization, I assure you."

Quotable numbers or not, something is clearly afoot here: American designer style worked on a newly colossal scale and, by both designers, noticeably *worked*—not merely signed.

Says Ralph Lauren, "I really believe a designer's name has to stand for something; you can't just put your name on things." He has, very deliberately, taken to his home furnishings the looks—and fabrics—that have stamped his clothing: striped button-down oxford cloth made into a pillow sham . . . a jacket's red-and-black buffalo check, now, in terry toweling. "People live different lives," he says. "They dress for different occasions. They wear rough-wear, active-wear, dress clothes. I felt the home was very similar to that. The collection is perceived as a total life style."

Work on the home collection began with fabrics. "My first baby was the oxford-cloth sheets. I've always loved that; I've had that idea in my pocket for years." Ralph's home-interest grew with his own homes . . . and his (and wife Ricky's) inability to find things: "As I went into stores over the years, I realized what they call 'designer sheets' were horrible; they were rip-offs."

Are his home-things fashion? No. "They're timeless, they are beautiful and pleasing; but there's not one thing in the collection that you would say is a trend." And quite rightly, he says. "I am not trendy.

"Today, cars all look alike; there's so much fashion out there, people are wearing everything. More and more, the home is becoming one way of clearly expressing your style and taste. And with all the gadgetry, the computers and stereo systems: right now, I think it's the more exciting way."

Two years from now, when Halston brings out his home furnishings for J.C. Penney, he may well agree. In the meantime: "I think women are going to feel good about wearing a Halston-labeled garment," says Bill Howell of the new J.C. Penney women's line. "It brings fashion and quality together at reasonable prices. We've always said we could do that. Now, fortunately, we're able to say, 'Here it is.'"

Halston's prevailing fashion image is not a populist's: through the

(Continued on page 552)

NEWS Halston style, a new venture: shetlands, suits, coats, all-American tops and jeans

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view

(Continued from page 550) years, he's dressed, in expensive made-to-order clothes, everyone from Lauren Bacall to Bianca Jagger to Betty Ford. His first clothes client was Babe Paley.

And yet, for J.C. Penney now, no Halston-designed clothing will cost over $200: that includes an ostrich-trimmed black velvet top for holiday, a leather jacket, coats. A sweater dress with attached poncho is $120. Sleek black satin pumps, $34. In some five hundred Penney stores, the collection will be housed in its own—Halston-designed—boutique with specially trained sales staff, video tapes, a bag, too, he's designed. It says only "Halston III"—not J.C. Penney.

"Some people think a designer name will sell a product," Halston says. "I never fooled myself for one moment on that. If people bought something, it was because it was serviceable and had quality and gave value."

And so he translates his famous—signature—cashmere capes, pants, sweaters into grey shetland; works a red melton wrap coat now, for a new customer, in recognizably Halston style. "I still believe, very much, in the $500, $1000, or $10,000 dress," he says. "But it's for a different public. I always wanted to reach a wider America. When you're able to produce a dress—that a woman can wear to work, wear out, that's machine-washable—for $75, that's magic."

BEHIND THE SCENES

You see it backstage after a collection's opening or in a showroom: assistants, staff in designer clothes, with a difference—an easier-going attitude, an ability to mix pieces, seasons. Call it style. Or great sense.

Loulou de la Falaise—a woman with an innate talented flamboyance—focuses on accessories at YSL, hates designer-ideas worn "like a uniform." "Adapt it, work with what you love, add pieces," she advises. She masses jewelry: silver, gold, stones, woods.

After sixteen years with Lagerfeld, Chloé's Rosemarie Legallais—blond, with an intellectual bent—says, "In life, everything inspires you; you must know how to observe." She edits-down: her signature T-shirts under tops or jackets, men's shirts—with a feminine turn.

"You must proportion your look—a little impact—but never too much," Laura Montalban says. She began as a Blass fitting model fifteen years ago, became a "right-hand," has an instinctive pull to glamour gained, perhaps, from her father—Ricardo Montalban.

Says Jane Cattani, Sonia Rykiel's press attaché: "I mix this year's Sonias with Army/Navy T-shirts and pants and last year's looks." She does it with wit: A derby hat's a personal favorite. Norma Kamali's public relations director, Liz Mazurski, wears few pieces "to death," creates suit looks: "Something between funky and conservative." "Women are moving forward," says Liz, "and want to look it."

("View" continued on page 556)

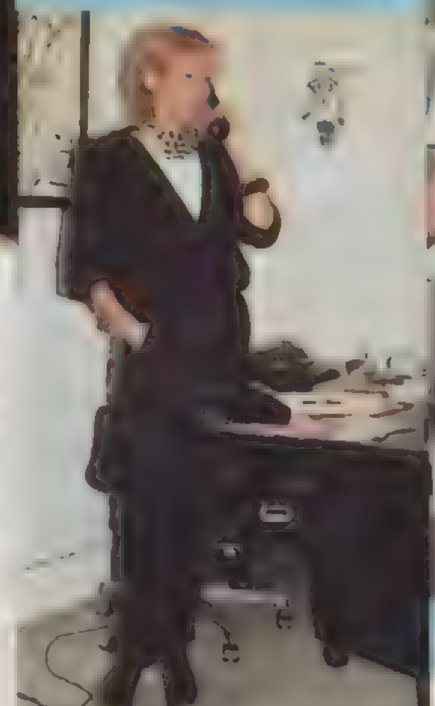
HÉLÈNE BAMBERGER BETH BAPTISTE

Loulou de la Falaise style: mixing YSL safari jacket, Capris, great accessories

Liz Mazurski, at Kamali: shirt, jeans, big earrings

Real charm: Jane Cattani, all in Rykiel, with red socks, a red-heart bag

Rosemarie Legallais at Chloé: classics and a T



Laura Montalban: Blass, "impact"

Gianni Versace

Boutiques

Beverly Hills - 437 North Rodeo Drive **Houston** - Mall in the Boulevard

San Francisco - The Galleria at Crocker Center - 70 Post Street **Miami** - Mayfair in the Grove

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view

CLOTHES FROM JAPAN: FLUKE OR FASHION?

Last summer, when Elizabeth Ashley showed up on *The Tonight Show* in a new and deliberately ragged black—very much modern Japanese-style—dress, guest-host Joan Rivers had plenty of fodder: "Careful with your cigarette, you might burn some more holes in it," she gibed. It was nothing new: This year's clothes from Japan and their offspring—often dark, intentionally droopy, oversized—inevitably inspire conversation. Some of it is rabidly for, some heatedly against.

People are saying, at various times: Japanese clothes are a fluke, an influence, an evolution; a new way of looking at layering, deep coloring, natural fabrics, big shapes. But are they affecting what we'll be wearing? Says

WANT A REACTION? SAY THE WORD "JAPANESE"

Zoran, simply: "Not at all. We have American fashion; America's the place."

"Clothing is like emotion," says Norma Kamali. "It's constantly changing, moving, has to be rejuvenated . . . and we resist."

Kamali's hunch: Japanese pieces "are going to ease into the mainstream, and we won't even recognize them. Then evolve—as all clothes do—into memory."

GRAFFITI

It started with cans of spray paint, entered galleries as legitimate art. Now, there's "graffiti" fashion: often neon-bright fabrics, squiggly symbols. Top names: Stephen Sprouse, Vivienne Westwood.

NEWS: A FRESH, FREE-SPIRITED APPROACH TO ACCESSORIES

Turning up: Accessories with an inventive twist, the pickup of a freer, original, slightly unconventional point of view. And the news is coming from some new names. Such as: Lacrasia Duchein, whose young American firm has, for about three years now, excelled in gloves of all kinds, gloves always with a touch of humor. Lacrasia's two-toned long glove (sketched *left*) comes in matte jersey, snaps up the arm. Then there are gloves in suede and leather mixes, gloves that zipper, gloves fingertipped in rhinestones, cuffed with beads, even peplumed! . . . From Freelance, after three years in Paris, now more newly arrived in New York, and first with wonderful, durable, industrial-looking matte-black rubber bags, belts, and shoes, newest standouts: black rubber "slugger" bags that look like great duffel-y overnighters; witty, offbeat shoes, taken from a sneaker base. . . . Making news: the innovative blend of tradition and creativity from Prada, Milan's century-old boutique now run by Miuccia Prada—granddaughter of the founder and a young woman with a flair for taking what's good, making it better, trying out classic shapes in unexpected materials. One example: a hunting bag mixing python or leather with nylon. Opening soon: a new Prada boutique—first in the U.S.—at Bergdorf Goodman.

RUNWAY STYLE, SIGNALS: ONE WOMAN'S LOOK

At collections around the world, each season, one model somehow seems to set the prevailing mood; she garners more than her fair share of the best clothes. This season was no exception. From Milan to Paris showings, for this fall, the best numbers came instantly flagged: they appeared, most often, on French model Ines de la Fressange—twenty-six, brunette, with a towering (5'11") lean-as-a-rail frame. Her runway style—aristocratic shrugs, hands-in-her-pockets—is a noticeable departure from the exotic, curvy, dancing down-the-aisle model of recent seasons. The evidence, *left to right*—Ines on the street (in her own man-tailored suit, tailored multiple times to get the correct fit) . . . at Chloé, where she truly starred . . . Chloé again . . . at Chanel . . . and Chloé. A signal? Commonly used words for Ines: cool, intelligent.

("View" continued on page 560)

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View

STYLE: HERS & HERS

Pinky Wolman and Dianne Beaudry have always been something of a rarity in the fashion world; this moment, though, could well be theirs. They're women who, for years now, have designed for women and for men with equal ease. They're Americans who've made the world their atelier, hopping easily between continents. "It's the constant movement and culture change," Pinky and Dianne say, "that make us tick." They could well be standard-bearers for the international bent, today, of fashion.

Pinky and Dianne's sophisticated casual clothes successfully span men's and women's markets. "Women often shop our men's line for lounge wear, shirts, and jackets." While department stores are mostly set for clothes that are strictly labeled "women's" or "men's," Pinky and Dianne have found their niche in small specialty stores: San Francisco in New York, Maxfield in L.A., Ultimo in Chicago. "They are more daring in their merchandising approach. They buy from both collections, mix looks in their stores, and have the clientele who like the mix. Our men's evening shirts are very popular with women who often then lend them to their boyfriends." *Right:* Their black-tie man's "penguin" shirt.

Of their eclectic business, Pinky and Dianne say, "The pulse is New York." The two women cover Europe for exclusive fabrics, ship cloth to Hong Kong for cutting, go there to supervise. Twice a year they take their collection to Milan. "It's our own happy schizophrenia."

E J. CAMP, sketch by ROBERT WAMBSGANSS

TO BEAD OR NOT TO BEAD...

More-than-evident now: For evening, glitter and more glitter—glimmery sequins, pearls and paillettes, shiny black beads gleaming like caviar, on sweaters, tunics, dresses. Prices can rival caviar, too: about $450 (for one of Halston's beaded tops) to above $10,000. The reason: Beadwork is hand-sewn, and it's an art known by a diminishing number.

"Beading went out of style for a while and few people were trained to do it," says designer Bob Mackie. "As a result, it's still very hard to find people in New York City who know how to bead. But beading continued to be popular in the entertainment industry—for those glamour ladies in Hollywood."

Are there more beads ahead? Likely so: Some U.S. designers, reportedly, have been cornering the market on brightly colored beads for the holidays.

("View" continued on page 564)

Going to shop? Get the jet out. . .

Some thirty years ago, Amen Wardy entered the retail business in El Paso, Texas. He was fourteen. Last Thanksgiving, Amen Wardy's in Newport Beach, California moved, expanded; and since then has made headlines. Its lure: in-depth "designer" clothes, accessories stocked for each piece, sometimes a Wardy-cooked lunch. A computer can track down any dress worldwide. Women, in turn, are flocking in from Beverly Hills, Las Vegas, Texas. Many come in private planes.

VOGUE, September 1983

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view

MTV: SUBLIMINAL FASHION? MTV plays rock-music videotapes 24 hours a day, but this cable network may, unwittingly, also be making fashion. Some of the music groups producing MTV tapes are concocting witty, original video clothes . . . and they're fascinating even the most recalcitrant—conservative—viewers.

The first time Michael Jackson wears his stovepipe jeans, bright-white socks, and jazzy leather jacket for "Beat It," Boy George of Culture Club dons extravagant make-up and paint-spattered clothes, or Devo puts on graphic high-tech headgear, it's a startling effect; third or fourth time around, it starts to be fashion.

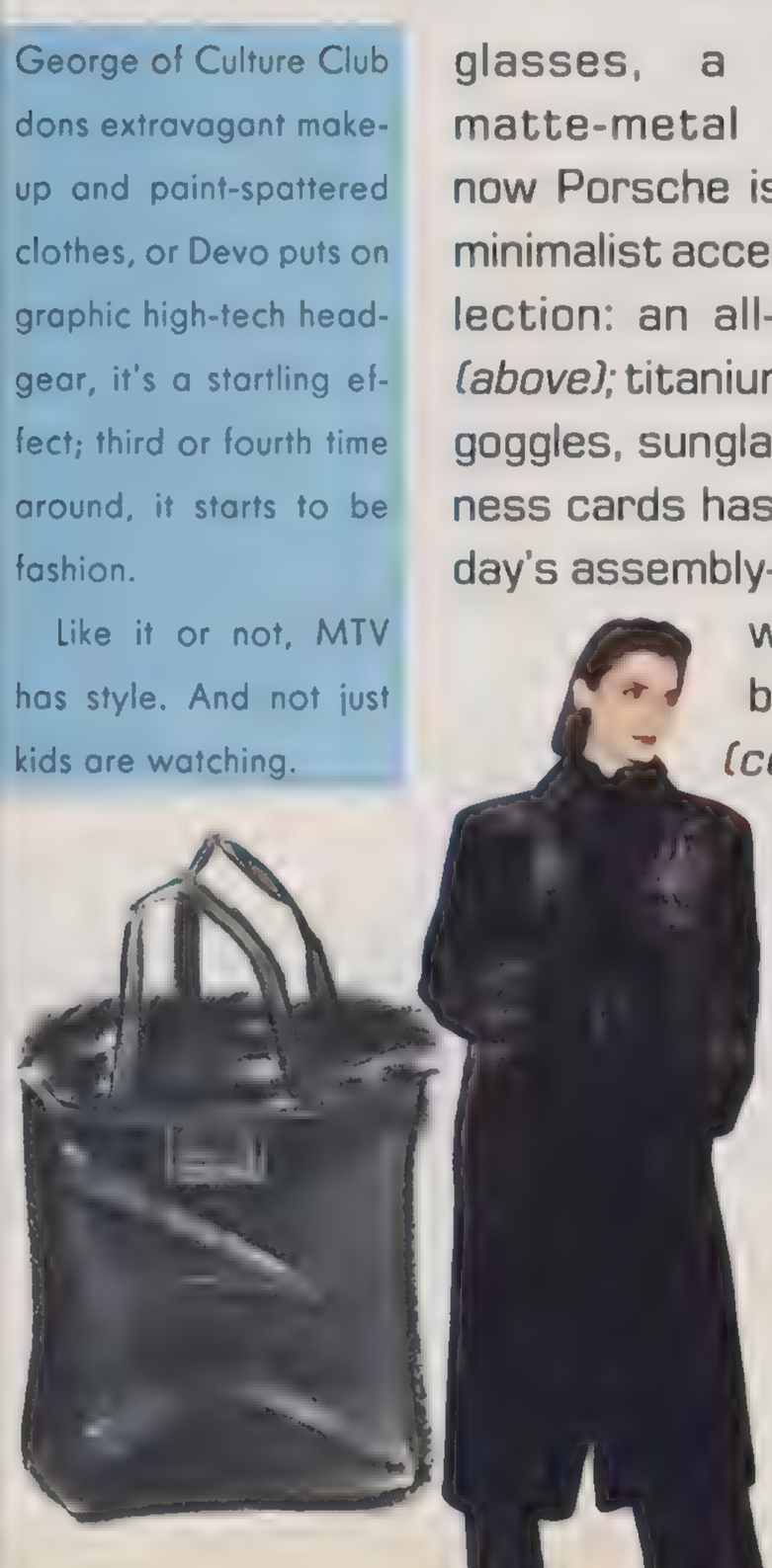
Like it or not, MTV has style. And not just kids are watching.

SLEEK, CLEAN

Fashion, arguably, is rarely just clothes; today, it's as often a product—or presentation—done, simply, with attractive style. And, more and more, you find: the best "fashion," be it a pen or home computer, is a function of clean—considered—design. Few have proved that out more successfully than the Porsche Design studio.

First it was instant-success aviator sunglasses, a rugged matte-metal watch; now Porsche is bringing to the U.S. a group of minimalist accessories—The Porsche Design Collection: an all-black wafer-thin attaché case *(above)*; titanium watches, pens, lighters; racy ski goggles, sunglasses. A case that holds 150 business cards has been a top seller in Japan. In today's assembly-line life, Porsche Studio operates with only seven designers headed by Ferdinand Alexander Porsche *(center, above)*, grandson of the Porsche-car founder, from a tiny mountain-base Austrian A-frame.

PORSCHE HITS IT AGAIN



The woman hesitates but hands over her fur coat . . . then keeps one eye, through dinner, on the unmanned restaurant coatroom. Enter Giorgio Sant'Angelo, with a somewhat better idea: This season, with some of his coats (like the ermine, *left*), he's taken silk-lining fabric, made matching tote bags. The notion: Furs today ought to be non-bulky enough to fold, bag, cram under a restaurant chair—or plane seat.

("View" continued on page 568)

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Fall changes that signal another season... great jewels, with an offhand style ...new shops, clothes finds

view

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

People are talking about . . . some straws-in-the-wind—and that means fall-dressing changes that, it seems from earliest reports, you're apt to be seeing more of in coming collections of winter, holiday, and resort clothes. Some things to watch? Small cropped tops, short neat jackets, knits, pyjama dressing at night. White and grey seem to be favorite colorings for fabrics of almost any weight; brights are bringing real relief from totally-black-clothes. And some of the most effective bright bits have an almost-fluorescent sheen, the brilliance you find in a neon sign.

This summer, you'd see it more and more as each week went by: women giving their all-black (or all-white) clothes new life and a bit more delight by adding single pieces—shoes, a belt, or bag—in a strong bright color. This fall, one "find" could easily do that trick: Anne Klein II has giant-size square blanket-shawls in clear colors such as red, jade, or bright blue. In silk charmeuse for about $70 or in lambswool for about $44, they work well as shawls or big mufflers. . . . There's probably no item more basic to warm-weather dressing than white pants; but, come spring, Ralph Lauren Activewear is giving those classics an attractive twist. What's new: perfect pleated trousers—done in white terry cloth, great looking with a narrow belt and crisp shirt. For resort wear, in the meantime, Ralph Lauren has worked white terry for cropped pants, classic shorts. . . .For weekends, for casual dressing, Calvin Klein Jeans, too, has something noticeably new: heavy cotton-knit sweaters and vests or warm-up pieces—are part of the "indigo knit collection." All of these knits are colored a deep blue-jeans blue and are deliberately made to fade to something paler, as denims do, when you wash them. In effect, the appeal is somewhat akin to that of "stonewashing": As you live with these blue pieces, in time, they lighten, soften, become more personalized.

After a summer of personally cut-and-styled T-shirts, it seems, another form of do-it-yourself fashion is in the works. What's coming, now? A new world of ''wrap'' skirts. Unlike wraparounds from another time, these skirts mostly come without fastenings: Zoran's new black velours knee-skirt is merely a big tube to step in, fold at the waist and knot. Giorgio Sant'Angelo is making, for resort, similarly minimal skirts--in chiffon or linen; Kasper, too, is planning wrap-and-tie ''island skirts.'' Once, a piece such as these--or a pareu--required endless instruction in how-to. Designers, today, simply assume women have the fashion savvy to wrap and wear them. . . . The clothes-style of one savvy --legendary--woman, Gloria Swanson, will be on view at New York's William Doyle Galleries this month from the 17th-20th. On September 22, nearly five hundred lots of clothing and accessories the actress wore as early as the 1920's or as recently as just before her death last spring will be auctioned. The clothes won't fit everyone: Gloria Swanson was five-feet tall.

What's new? Lots of "lariat" necklaces, it seems: long ropes, usually without clasps, that you can loop and tie around your neck with an offhand style. Lariats, this winter, might come as ropes of bright-colored glass "jewels" as Judyth van Amringe has made them .. or made of stones somewhat more precious than that. Poiray has lariats, now, of tiny round amethysts or, for about $13,000, neat ropes of hematite beads, with a black steely sheen, to casually loop at your neck. . . . The notion may have started with young girls' ingenuity; but pairs of unmatched earrings, now, are coming with enormous style from some of the world's top jewelry names. Bulgari, this season, is pairing a jasper earclip with one of chalcedony, an antique-gold coin earring with one in bronze; Tiffany places a canary-yellow diamond with a smaller white diamond on a stud earring, reverses the diamonds' relative sizes on a second stud. Clearly, the unmatched pair can be worked on a do-it-yourself basis or at any price-level. For major jewelers, it seems, it's a way of effectively presenting single—quite remarkable—stones, using them in an ingenious way with something similar.

"Some things to watch? Small cropped tops, short neat jackets, knits, pyjama dressing"

It gets a bit confusing: Some of the best gift shops now are found in museums; some of the best exhibits, in department stores. While its building is being redone, Washington's Phillips Collection of art, in part, is being housed—and shown—in downtown D.C.'s Garfinckels store; and, as part of "Fête de France," famous French designer clothing is on display (beginning September 13) at Bloomingdale's stores. One example, plotted for a New York Bloomingdale's window: A suit with the long-skirted broad-shouldered Dior "New Look" that changed fashion after the Second World War. . . . Do designers know something that the rest of us don't about this coming winter? In collections, they've layered gloves upon gloves in different colorings, piled up socks and tights, shown separate knit cowls and hoods to cover your head, slide under a hat. Yohji Yamamoto, in his fall show, piled three different bright raincoats on a single model: They were almost weightless layers, worked with great charm.

It's all a matter of definition: In Japan, stores are reporting, generally, less appeal in designer names—meaning well-known labels from abroad. But as Japanese designers carve out better-known names for themselves across the world, Japanese women are buying their clothes as never before. . . . The fashion for living and working in loft space is nothing new for U.S. designers, artists, photographers; but now, it's being discovered, too, in Japan. Only problem: Some of the best warehouse space, there, is occasionally evacuated because of typhoons and tidal waves . . . and isn't zoned for setting up household. If living difficulties can be solved, says a Japanese journalist, a warehouse loft on Tokyo Bay will be the newest—and chicest—address to find on a calling card. . . . Another sort of tidal wave, meanwhile, is hitting a bit closer to home; and it has to do with the ever-growing list of new European and Japanese designer shops breaking in on New York's Madison Avenue. The newest names: From Italy, the Missonis—with their first U.S. boutique; Lanvin—with a full line of ready-to-wear, fragrance, and accessories from France.

—KATHLEEN MADDEN

A carat or more.
Because you were never very good at fractions.

Your jeweler can show you many diamond solitaires of a carat or more. This necklace features a 1.14 carat diamond.

A carat or more–one in a million.

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WHAT STANDS OUT FOR FALL IN THE NEW YORK COLLECTIONS

THE DIFFERENCES THAT COUNT MOST IN FASHION NOW

What's abundantly clear: the fact that this fall/winter season is uniquely different—with differences that affect every category of dressing and turn not only the look, but the mood, the very texture of fashion. What follows: a guide to the key changes . . . a guide to the best of the season's news. . .

The essential difference this fall: this is truly a year where the base of dressing comes from a sportswear orientation. There is a more casual attitude and approach to fashion on every level—including evening. Which doesn't mean that this is a season of classic sportswear pieces, haphazardly put together—the looks you're going to see are very pulled together, very polished. But it does mean that when fashion is good, it's very good . . . because it's easier, more relaxed, with shapes that are uncontrived, ungimmicky, free of excesses. It means that clothes are sophisticated without being overdone. Above all, it's an attitude that gives fashion a sharp, modern beat.

There is also—unmistakably—a clear-cut difference in silhouette. It starts at the shoulder where something is always "happening"—a shoulder that is rounded or squared, sometimes padded for effect, but never exaggerated or straining to make the point. The other unmistakable aspect of line this fall: its narrowness—a narrowness that prevails day and night. Nothing is tight or clinging, but everything has an appealing body awareness.

Another appealing difference: in the way clothes feel. You can read about the news—see it throughout this issue—but until you actually try these clothes you won't really be convinced: these are the differences that have to be "experienced"—the feeling of that bigger shoulder and with it a slightly oversized scale—in a coat or longer jacket—that allows for a different kind of movement in clothes . . . or the racy feeling that comes from being in a pair of sharp menswear-striped trousers . . . the easy-but-dressed feeling that comes from sliding into a "jeweled" sweater and grey flannels at night . . . or the totally different freespirited way a jacket feels when it "hits" inches above the waist and it goes with very high-waisted pants—all of these, symbols of the season's news.

No question, the best day dressing this fall starts with a coat. And this is where the menswear influence in fashion is felt at its strongest, and where it works best. A menswear influence in the scale—oversized, roomier, longer, more dramatic. In the shape—variations on classic polo coats, balmacaans, dashing trenchcoats and reefers, the snap of an officer's coat with brass buttons. And in the fabrics—the best tweeds, plaids, checks—often with contrasting (and sometimes button-out) linings.

It's a very strong year for knitting across the board—knitting that has a new strength of character, a new level of design. It's a year when a knitted jacket—a jacket with shape and presence—can replace a suit jacket . . . a year when the best "blouse" is a cashmere crewneck T-shirt with its own matching scarf . . . a year when a dress and jacket can be two cashmere sweaters—an elongated bateau-neck pullover and cardigan . . . a year when knitted pieces—even the simplest tunic and pull-on pants—have been redesigned . . . and a year when the idea of a sweater has transformed easy-evening dressing.

There's a definite change for day away from the world of matching suits to a more interesting kind of jacket dressing—with more dash, more style. Jackets that borrow the scale and stance of a man's without being tough in any way—longer, square-shouldered, and in the most appealing tweeds, checks, plaids. The other shape of the season: a much shorter jacket—from just above the waist to far above the waist—and cut rounder, softer—a shape that calls for a different proportion in the pants or skirt that go with it.

Pants, in fact, outnumber skirts this fall and have never looked better. Not to be missed—for their raciness, their all-out dash—the look of menswear chalk-striped trousers. Whatever the pattern—and there are wonderful checks and plaids, grey flannels in a range of grey—the best cut is a classic, pleat-front trouser, sometimes with a slightly higher waistband; always with the classic menswear width (18") at the hem . . .

While skirts are less prevalent, there are certain striking examples—grey-flannel skirts, longer, narrow, with a pleat front or side buttons for easy movement . . . a narrow-through-the hip longer skirt, with softness at the hem . . . a new narrow sarong skirt that holds on the hip.

Nothing has made more of a difference than the new sweater dressing at night—a way of dressing based on a top that doesn't have to be knitted (though it often is), but a top that has that kind of ease, that same relaxed quality, the same simple, straightforward shapes. It's dressing that gives a very sophisticated, but low-key sense of glamour, and you can find versions that run the gamut—from the easiest easy evening tops—very subtly ornamented and worn, nine times out of ten, with grey flannels—to the most dressed versions—the out-and-out dazzle of allover sequins, beading, or a combination thereof that slide over narrow black satin pants or a narrow black sequin skirt.

One of the most striking, most appealing differences this season—the change for a gala evening. *Everything* is narrow; it really doesn't matter if a dress is short or long, it's small-scale, close to the body. And everywhere, the most luxurious-yet textures and effects—beading, sequins, trompe l'oeil jewels. Or, you find fabrics that are just as sumptuous in and of themselves—panne velvet, coupe de velours, combinations of velvet and silk, metallic lace. And it's evening dressing that looks wonderful from every angle—especially from the back, which is often bared in a very alluring way.

It's a season that makes you aware of other kinds of differences—the impact of something small, something unexpected—things that go beyond fashion, but make you look at fashion a little differently. . . . The impact of a clean, spare neckline—the simplicity that exists under a jacket and "opens-up" a look . . . the impact of shorter hair—part of the same feeling of spareness . . . the impact of fur in small unexpected ways—the fur collar on a plaid jacket or on a longer cashmere cardigan . . . a one-shoulder-fur shawl at night . . . the fur cuff on a glove. . . . The impact of gloves, period—by now you know, they are the season's hottest accessory for their color, their texture, their out-and-out charm. . . . the impact of new dark sunglasses—suddenly, a sharp, provocative accessory. . . . the impact of an animal print that "turns" the look of a classic shoulderbag into something a little more offbeat, a little more exciting . . . the impact of small colored stones—worked into an intriguing fantasy as one standout accessory for evening. This is an issue about all the differences, large and small . . . an issue—and a season—about fashion that delights, and about fashion that works and works hard . . . fashion that gives you more . . .

from the New York collections— the best of American style

A different way of looking . . . at fashion, at the start of a new season . . . at beauty, with strong new colors used in unexpected ways. A different way of looking, period—through the eye of a bull's-eye contact lens! It tells you about the surprises, the delights ahead for fall. Makeup here, with a focus on the brow, by Rick Gillette. Lancôme's mauvy Rosé swept across lid and forehead; Blulite on brows; bright Azur on the lid; with black mascara. Contact lens, courtesy of Theo. E. Obrig, Inc., NYC.

Penn

Starting here, a look at what's happening in American fashion this fall. A report that covers the range of news—at its best—and the range of designers making news in New York today. . . . **First, the new coats—a key category of dressing this fall—bigger, more dramatic**—often reflecting the prevalent menswear influence in their shape, their scale. Terrific coats everywhere . . . at **Bill Blass,** show-opening/show-stopping coats—his double-faced balmacaans in dashing menswear plaids and checks over contrasting-pattern jackets and trousers . . . followed later by the same scale, the same swagger in his luxuriously-collared fur-trimmed coats . . . at **Calvin Klein,** strong menswear shapes—trench-coats, high-buttoning balmacaans, roomier shawl-collared overcoats—cashmere in black and in colors edged in black braid . . . **Perry Ellis** did a sweeping officer's coat in navy with brass buttons . . . from **Gloria Sachs,** the easiest, longest "proper" polo coat—in black alpaca and her knockout easy-evening coat—a cardigan of quilted silk paisley that reverses to black mohair . . . at **Ralph Lauren,** a big, but narrow-falling navy cashmere "reefer" (his best-selling coat—classic camel's hair!) . . . the neatest reefer—in a Prince of Wales check by **Geoffrey Beene for Gallant** . . . More "menswear": **Basco's** big tweed overcoats . . . the oversized English plaid overcoats at **Betty Hanson** . . . at **Blassport,** a greige covert man's coat with broad, square shoulders worn over a matching covert cardigan and trousers and **Blassport's** voluminous man's coat in nubby tweed with a leather collar and cuffs over a black leather skirt . . . **Blassport's** great-coat in khaki with a nutria lining for warmth . . . and, for added warmth, from **Don Sayres,** a black melton coat with a chamois interlining that serves as a windbreaker . . . In a different direction: **Norma Kamali's** loose-shaped gabardine coats, to layer on, two at a time . . . for day and for evening, the unique, often reversible coats of **Geoffrey Beene** with their rounded, sculptured shoulders—British-warmer cloth reversing to black satin . . . his double-faced tweed reversing to solid brown over matching tweed trousers . . . and the evening "treasure"—his black wool jersey reversible coat with his signature wave quilting. . . .

Knitting—an important fashion element this *(Continued)*

fall in a variety of ways—and a clear reflection of the more casual turn to "real" clothes . . . Knitted jackets, for instance, that are a lot more than sweaters: they become the softest suit jackets in an easygoing way of dressing . . . **Ralph Lauren's** hand-knit double-breasted cropped jackets with contrasting color knit lapels . . . **Calvin Klein's** knitted jackets in Shaker knit—shawl-collared, double-breasted, toggled . . . Shaker knit at **Gloria Sachs**—square-shouldered, shaped, with a longer skirt . . . and at **John Anthony,** a knitted cardigan jacket over a knitted skirt/top in olive green. . . . There's knitting in dresses for day—new chemise shape dresses—narrow, unbelted—under coats, jackets, or dresses on their own as an easy way to a "finished" look . . . the pure, simple straight shape of **Calvin Klein's** black jersey dress buttoned on the shoulder . . . at **Ralph Lauren,** a raft of cashmere sweater dresses in black and in color (cashmere here goes on forever—terrific long pullovers, a wonderful big cashmere poncho) . . . at **Oscar de la Renta,** a cashmere "jumper" dress over cashmere sweaters . . . **Geoffrey Beene's** extraordinary jersey dresses—his small, shaped black wool jersey, rounded at the shoulder with a waved-and-quilted waistband . . . and two dresses-in-one: his salt-and-pepper jersey that reverses to black, in a perfect straight-falling shape . . . at **Miss O by Oscar de la Renta,** a group of easy, relaxed jerseys in cobalt, black, hunter green. One of the best—a hunter green blouson with a matching narrow skirt, black ribbed turtleneck . . . at **Michael Kors,** a black cashmere V-neck dress that slips over a white charmeuse bateau-neck blouse—and both slide under a black mohair shawl-collared coat. . . . At **Blassport,** a narrow black jersey dress with white collar and cuffs . . . from **Adrienne Vittadini,** who started with sweaters, wonderful knit dresses in geometric patterns. Her key look: a black/taupe checkerboard-top dress, with a drop-waisted black skirt . . . at **Rebecca Moses,** T-shaped dresses in merino wool—in black and in color . . . from **Carol Horn,** heathered, waffled tweed in grey/black . . . at **Ellen Tracy,** a nifty-merino pullover dress with a simple crewneck . . . and from **Goldworm,** a classic knit source—now, newly re-opened, knit dresses at good prices. The best: a taupe/black "chicken-wire" pattern dress with dolman sleeves.

In keeping with the sportswear (and menswear) mood of the season—great separate jackets. New shorter jackets—the shortest at **Perry Ellis**—well above the waist and worn with his high-waisted pants and skirts. The same ultra-short jackets in outerwear fabrics become his charming "coatlets" . . . **Calvin Klein** did a short-to-the-waist jacket, slightly full in back . . . **Geoffrey Beene,** master of the short jacket *(Continued on page 723)*

from the New York collections— the best of American style

Impact! It's in fashion this fall and it's in the "effects" that go beyond fashion. The charm of an offbeat accessory. The strength of a provocative new makeup. *Right,* with a jaunty new take on a sailor hat—a new take on eye color: mineral shades with black, applied asymmetrically. A shot of cobalt blue; pure yellow; smoky color on the lid; dark smudged liner—a whole new balance. . . . Colors, Shiseido's Black/Blue and Black/Yellow Shadow Systems. Makeup created by Rick Gillette. Dress, Michael Hoban for North Beach Leather. Hat, Patricia Underwood. Fashion details, last pages.

Penn

THE NEW YORK COLLECTIONS

THERE IS A CERTAIN SENSE OF STYLE THAT ONE FINDS, SEASON AFTER SEASON, AT GEOFFREY BEENE...IT'S A SENSE OF STYLE THAT'S BEEN FINELY HONED: THE CONSTANT EVOLUTION OF SHAPES, THE DISARMING SIMPLICITY OF LINE, THE ULTIMATE LUXURY OF THE FABRICS—ALL SPECIALLY DESIGNED—COMBINED WITH AN ELEMENT OF FANTASY, PLAYFUL ORNAMENTATION. AND, INHERENT THROUGHOUT, A WAY OF LOOKING AND FEELING IN CLOTHES THAT'S DIFFERENT...AN EXTRAORDINARY SENSE OF MOVEMENT, COLOR, A SOFTNESS, AN INDESCRIBABLE EASE...ON THESE EIGHT PAGES, THE BEST OF BEENE, THE BEST OF FASHION NOW

the best of American style

a totally modern sense of dressing ...strongest at Geoffrey Beene

At left, the essence of the Beene style—worn here and on all these pages by Joan Severance—a richness of fabric, unique ornamentation, a special sense of movement, all in one of his key shapes: his new, cropped-short wool Melton evening jacket.

What sets it apart: the softness of the jacket—the way it can just fold up in your hand—the sensuous curve of hand-quilted satin with witty gold tassels. Jacket (with jersey dress), about $3075. Late September at Saks Fifth Avenue, NYC; Claire Pearone; Nordstrom, Seattle. To order at Claire Dratch, Bethesda MD: Rich's. . . . *Beauty Note:* A new way with eye makeup—here, a blend of Coty's Brick, Teak Crystal, and Peachwood shadows; Hickory Brown liner. These eight pages: Christiaan; makeup, Lydia Snyder. Details, last pages.

Arthur Elgort

the best of American style at Geoffrey Beene

...Geoffrey Beene's ... proportion—his ...gger, slightly broad-...houldered coat in taupe wool British officer's cloth—the kind of relaxed shape and soft fabric that everyone wants. (Fabric by Loropiana.) And, the Beene "extra"—the contrast of black silk satin facing. About $2540. Late September at Bergdorf Goodman; Cyreld, Brookline MA.; To order at Rich's; Dayton's; Liberty House, Honolulu. . . . *Right,* a dress that gives you more—nothing "designed," just an irresistible softness, a total sense of the body: a cozy, ...t-and-pepper jersey, ...r reverses completely ... black. About $78... Late September at Bergdorf Goodman; Hirsh..., Mar...asse' NY; ...; Colbert's ...X. To order at ...ons on the Plaza, ...; Austin, Lafayette ... Mayer-Stevens chair, ...tesy, Furniture of the ... Century Fast ...

THE NEW YORK COLLECTIONS

the best of American style at Geoffrey Beene

A different—sophisticated—kind of glamour at night . . . Geoffrey Beene's—after the essential ease of movement, the temptation of changing textures, unique coloring, a purity of line. Perfect examples: first, the reversible evening coat, *left*. Weightless black wool jersey on both sides (Anglo Fabrics), enhanced with offbeat, quilted colors, inside and out, in asymmetric patterns. The black wool jersey inch-above-the-knee dress, with the same signature quilting. Jersey by Jasco Fabrics. Both, about $4840. Late September at Martha; Montaldo's; Neiman-Marcus. To order at John Wanamaker; I. Magnin. . . . *Opposite:* And, a dress that's a seduction of rich, deep colorings, shimmery fabric—the way it falls on the body!—in brown and loden coup de velours, yoked, with a wavy scalloped hem, flecks of silvery lamé. Fabric, Abraham. About $2250. Late September at Elizabeth Arden Salons, San Francisco at Bonwit Teller, Beverly Hills at Frost Brothers, Pasadena

THE NEW YORK COLLECTIONS

Arthur Elgort

THE NEW YORK COLLECTIONS

the best of American style at Geoffrey Beene

And, a dress that's pure seduction in the way it feels—the way it moves. Geoffrey Beene's perfectly simple short evening chemise, *above,* with a beautiful sliding neckline: in half black, half brown wool/silk/nylon with textured cuffs, quilted in multicolored, undulating waves. Fabric, Taroni. About $1580. Late September at Lord & Taylor; Balliet's. To order at Swanson's on the Plaza; Liberty House, Honolulu. ACDco tables, courtesy Furniture of the Twentieth Century. *Beauty Note:* The mix of extraordinary eye colorings, *left,* all Orlane: Bleuet, Violet Sauvage, Rose Pearl, Gris Tendre. Details, last pages.

Arthur Elgort

the best of American style

a real change at night

HERE IS A NEW KIND OF NARROWNESS SOFTER, EASIER, NEVER TIGHT ON THE BODY. AND A NEW KIND OF GLAMOUR LUXURIOUS, EYE-CATCHING—BUT NEVER EXAGGERATED, NEVER GIMMICKY. IT'S A GIANT STEP FORWARD IN EVENING MODERN. EASY AND VERY, VERY ATTRACTIVE

Proof positive that big evening doesn't have to mean big sleeves, big skirts, big anything: **Bill Blass's** narrow one-shoulder dress, top softly draped, the skirt held at the hip. In a pewter-grey metallic panne velvet with a bugle-beaded trompe l'oeil belt . . . a "star" look. About $4845. Early October at Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Neiman-Marcus; I. Magnin. To order at Nan Duskin; Balliet's. . . . Two more stars—Brooke Shields and Andie MacDowell, who wear the clothes on these ten pages. You'll see both in movies soon. Brooke in "Sahara" and Andie in "Greystoke: The Legend of Tarzan, The Lord of the Apes." It's Andie, right. Background, these pages: the Chamber of Commerce in New York City. Hair, these ten pages by Garren of Garren, New York; makeup, Linda Mason. Details, more stores, see next to last pages.

Denis Piel

56
79

Long vs. short is no longer an issue. The long, lean body-line that's one of the most attractive things about this season's dresses—exists at every length. . . . For its unbeatable sophistication, **Yves Saint Laurent's** on-the-bias dress, *this page,* with a black velvet bateau-neck top and a silk asymmetric skirt, held and softly bowed at the hip. Saint Laurent Rive Gauche. About $840. Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche, Washington DC; Dallas; Houston; Hattie, Scottsdale AZ; I. Magnin. . . . And from **Geoffrey Beene** who has always believed knockout looks can be low-key, *opposite,* a little chemise—cleanly, simply shaped—beaded all over . . . bared in back. Clearly calculated to overwhelm everybody . . . except the wearer. About $6770. Mid-October at Neiman-Marcus; I. Magnin. To order at Saks Fifth Avenue; Nan Duskin; Rich's; Balliet's. Both dresses on Brooke. Fashion and accessory details, additional stores, see last pages.

a real change at night

We're not talking about a season of understatement. These are strong, memorable looks. But they're soft, fluid, comfortable to move in. Consistent with this focus on comfort and ease, the number of all-out looks based on separate pieces. *Opposite:* Andie in **Valentino's** small, narrow top—all sequined with a purple front and black back—and his slim black silk sarong skirt, ruffled down the side, falling in the prettiest way. Valentino Boutique. Top, about $3510. Skirt, about $1210. October at Saks Fifth Avenue; Sakowitz; I. Magnin. . . . **Halston** does a top like an oversized "T", *right.* But it's black-and-silver sequins with silver-y mesh, and Andie wears it over a small, narrow black sequin skirt. Dramatic . . . but no more difficult to carry than a cashmere sweater and skirt. Halston Originals. About $1720. Saks Fifth Avenue; Saks-Jandel; Montaldo's; Lillie Rubin-South & West; Balliet's. To order at I. Magnin. . . . Nothing's prettier in motion than **Mary McFadden's** pleats, *below:* Brooke in Mary's ivory dress—soft as soft, narrow as narrow—with the McFadden hallmark macramé at the top of the asymmetric bare back. About $1850. October at Bloomingdale's; Nan Duskin; Martha, Palm Beach and Bal Harbour; Balliet's; I. Magnin, Beverly Hills. Details, more stores, last pages.

a real change at night

Epitomizing the nontraditional approach to big-time evenings: a front-to-back reversible dress! **Gianni Versace** did it, *this page,* in his signature "chain-mail" mesh, studded with tiny rhinestones. Added excitement: the bias cut, the draped top and pointed asymmetric hem. About $4450. October at Altman's; Ultimo, Chicago; Gianni Versace Boutiques Miami; Houston; Beverly Hills; San Francisco . . . . And from **Oscar de la Renta**—a modern take on "romantic"—his fine-boned, small-through-the-body dress of cobalt silk crêpe and black velvet, *opposite,* the skirt straight-falling, narrow, and slit all the way. Small wonder it was the hit of his show. About $1300. Elizabeth Arden Salons; Montaldo's; Martha, Palm Beach and Bal Harbour; Neiman-Marcus, Nordstrom, Seattle. You see Brooke in both these dresses. Details, see next to last pages.

a real change at night

Denis Piel

THE NEW YORK COLLECTIONS

Denis Piel

Another mark of the emergence now: Baroness is subtler. And other [illegible] look. [illegible] a dress from **Giorgio Sant'Angelo** of crushed black velvet, its underlettered and body-conscious as a leotard, the back opened all the way with a beaded clasp at the top. And shine this season can be seques on one of the season's ubiquitous black trousers or gloves and boots. Dress, about $450. Bloomingdale's; Saks-Jandel; [illegible] South & West; Barnet's; I. Magnin. . . . *Right,* Anne in **Calvin Klein**'s brilliant blue, pencil-slim satin crêpe tunic over a smidge of black wool jersey skirt. A really low-key look. But the impact is unmistakable. The charming black fox muff also by Calvin Klein. Tunic, about $260. Skirt, about $120. Saks Fifth Avenue; Burdines, Dadeland FL; Hudson's; Marshall Field's; Sakowitz; Amen Wardy, Newport Beach CA. Details, more stores, last pages.

a real change at night

THE NEW YORK COLLECTIONS

Arthur Elgort

the best of American style

a more casual attitude...

a more dashing look

The essence of this new attitude, this new sense of ease, *left*: Ralph Lauren's cropped-short double-breasted jacket in black hand knit with contrasting wine lapels. Relaxed, but with presence enough to "make" any look—here, the easiest kind of suit dressing over his white silk chiffon blouse and key striped wool flannel trousers. Jacket, about $378. Late Sept. at Lord & Taylor; Polo/Ralph Lauren, Fort Lauderdale FL; Neiman-Marcus; Polo/Ralph Lauren, Salt Lake City UT. These eight pages: hair, Christiaan; makeup, Lydia Snyder. Details, more stores, see last pages . . . *Beauty Note*: Makeup for day with the same uncontrived quality—Ralph Lauren's Cordovan eyeshadow hit with Cameo Pink; and Blush Lipshine over Pink Sachet.

What sets the clothes on these eight pages apart—and sets the standard for the best American clothes this fall, day and day-into-evening—an unmistakable difference in attitude: more relaxed, easier, with a sportive quality borrowed from the world of sportswear dressing. But don't be misled by those words: these are "finished," sophisticated looks that have evolved beyond classic pieces. These clothes symbolize the best of the news . . . in the most attractive way

a more
casual attitude
...a more
dashing look!

Arthur Elgort

Not to be missed this season: the inventive mix of menswear patterns and textures...the bolder scale...and—always—the easier stance that define the best new dressing...A standout suit at Bill Blass, *left*, for the menswear contrast, the jacket shape (the fur!), the nonchalance: his longer jacket in a black and white wool glen plaid double-faced in cinnamon, with a sweep of crystal fox collar; houndstooth wool trousers. About $3520. October at Martha; Woodward & Lothrop; Neiman Marcus. To order at I. Magnin . . . . Coats have never looked better . . . bigger! And one of the best, *right*, Calvin Klein's slightly oversized trench in black and white checked Shetland wool with all the authentic trenchcoat "detailing"—epaulettes, square shoulders, strapped sleeves, straight lines. More dash—the way it swings over his windowpane checked wool trousers, and the hit-of-color muffler! Coat, about $590. Pants, about $230. Turnout at Bonwit Teller; Jordan Marsh, Boston; Jacobson's; I. Magnin. Pants only at Kaufmann's; Balliet's. For details, more stores, last pages.

a more casual attitude ...a more dashing look!

That relaxed attitude, that slightly more casual beat applies...even to the most luxurious fur, *left*, Oscar de la Renta's big, bold, free-spirited balmacaan—in natural golden Russian sable—a real knockout! And the starting point here of a pulled-together but easier way of suit dressing: his patterned wool knit double-breasted jacket and matching scarf-tied silk blouse, with wool twill trousers that echo the coloring. Coat, Oscar de la Renta for Wagner Fur. Suit, about $1560. Suit at Saks Fifth Avenue; Higbee's; L.S. Ayres; Neiman-Marcus; Sakowitz; Frost Bros. . . . Sometimes the impact—the style!—is in a perfect simplicity of shape and line, a perfect mix of classic textures. *Right*, Ralph Lauren's signature-shape longer jacket, squared at the shoulder, notch collared—here, in a rich brown herringbone tweed over a spare grey cashmere T-shirt and scarf, pleated trousers. Jacket, about $378; T-shirt, about $190 and scarf, about $98; pants, about $278. Turnout at Bloomingdale's; Polo/Ralph Lauren, Chicago; Polo/Ralph Lauren, Denver. Jacket and pants, at Garfinckel's. Details, more stores, last pages.

Arthur Elgort

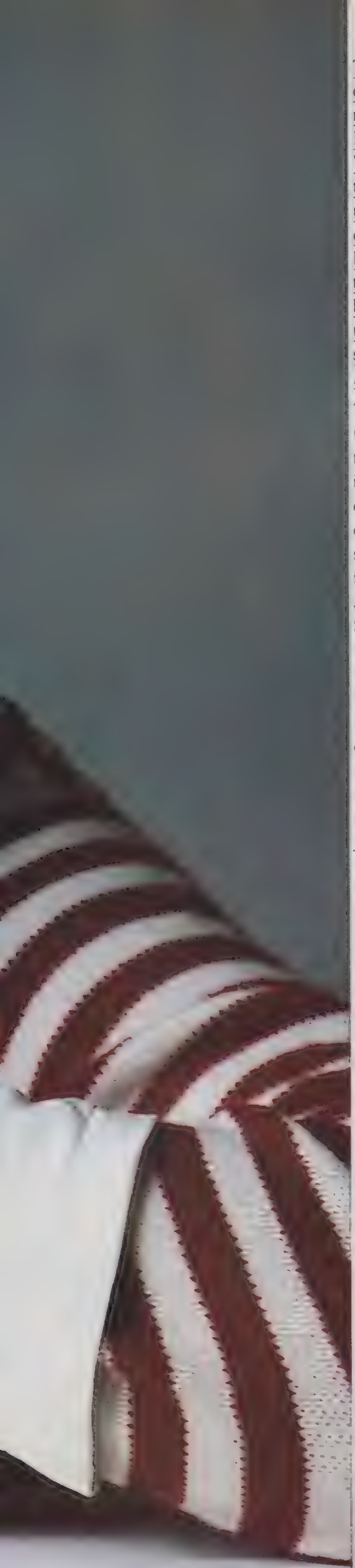
a more casual attitude ...a more dashing look!

When you get to evenings now, a wonderfully easy, uncomplicated kind of dressing. The sportswear "idea" reflected in the relaxed shapes, the relaxed feeling; the glamour, low-key, but unmistakable. ...Perfect example, *left*—dinner dressing that turns on a remarkable coat: Gloria Sachs' "cardigan" of quilted wool/silk paisley reversing to black mohair (about $1100). And underneath, heightened sweater-and-pants dressing: her cropped angora pullover (about $670); stock-tied silk satin shirt (about $300); wide-striped cashmere-and-wool trousers (about $390)—in shades of black and navy. Turnout, late September at Lord & Taylor; Kaufmann's; Montaldo's; Gidding-Jenny; Jacobson's. Coat only at O'Neils, Akron OH...Nothing captures the real sense of modern easy-evening dressing better than this, *right*, Bill Blass' sensational, simple black wool crewneck sweater striped in metallic black, bronze, silver, with perfect, classic grey wool flannel trousers (both pieces, about $1700)—nothing is easier, or more irresistible! October at Lord & Taylor; Frost Bros.; Neiman-Marcus. To order at Rich's; Sakowitz; Liberty House, Honolulu. Details, last pages.

Arthur Elgort

THE NEW YORK COLLECTIONS

a racier beat



Bert Stern

There's a new option in "dressing" now. Freewheeling. Racier. With the upbeat charm of the looks worn on these eight pages by Jennifer Beals, up-and-coming star of the movie *Flashdance*

The charm is in the look . . . and in the wearing. It's in the nonchalance of **Perry Ellis'** striped cashmere "sailor" sweater, *left* . . . in the jaunty way Jennifer wears a beret. Sweater, about $300. Mid-September at Bergdorf Goodman. . . . **Perry Ellis** proves a finished dinner suit can be fresh, unserious. *Right:* His signature above-the-waist jacket in cotton-and-silk faille (about $270) with his signature high-waist trousers in silk satin paisley (about $250) and a classic white silk satin shirt, about $220. Late September at Saks Fifth Avenue; Rich's; Parisian, Birmingham AL; Hudson's; Balliet's; I. Magnin. Necklace, Barry Kieselstein-Cord. . . . *Beauty Note:* A freewheeling mix, *left:* Chanel's dual eyeshadows—Rose of Rose/Caviar plus Purple/Lamé. Lip color: Nouveau Brick. These six pages: hair by Gerard Bollei at the Galleria; makeup by Alberto Fava. Details, more stores, last pages.

JENNIFER BEALS

a racier beat

Another version
of **Perry Ellis'** leitmotif
jacket, *opposite.*
Double-breasted, in
red wool melton cloth
(about $220), it
has the authority—
the weight—
of an abbreviated coat.
With navy wool
high-waisted pants
(about $190),
it's a perfectly proper
suit. What marks it
"right-now"—its
fresh, exuberant air.
Late September
at Bloomingdale's;
B. Forman; Saks-Jandel;
Martha, Palm Beach
and Bal Harbour;
Neiman-Marcus;
Nordstrom, Seattle.
. . . Even glamorous furs
have a fast-track look.
Left: The briefest
collarless bolero
jacket in natural
Tibetan lamb.
By **Anne Klein & Co.**
for Michael Forrest.
About $2000.
Saks-Jandel; Bill
Marre, St. Louis MO;
Ralph Rupley Furriers,
Houston. . . .
Beauty Note:
At night—pale coloring.
Left: Christian
Dior's Andes Pink
and Irisé Blue from
the Moonwhite
Palette #003. Details,
more stores, last pages.

Bert Stern

a racier beat

What strikes you about casual looks now—the high-energy level, the added dash. *This page:* It's really a hip-length jean jacket, but **OMO Norma Kamali** does it in black rubberized cotton with a bold black-and-white cotton flannel lining (about $300); pairs it with yellow rubberized cotton above-the-ankle "jeans" (about $148) . . . and it becomes something else entirely. OMO Norma Kamali, NYC. . . . Everywhere, the "ski" influence in casual dressing. One of the most attractive ways you see it, *right,* is by **Ralph Lauren**—a hand-knit wool sweater with a toboggan design (about $398) and the new taut line of stretch-cloth stirrup pants (about $180). Bonwit Teller; B. Forman; Polo/Ralph Lauren, Short Hills NJ; Polo/Ralph Lauren, Atlanta GA; Hudson's; Neiman-Marcus. Details, more stores, last pages.

JENNIFER BEALS

Bert Stern

a racier beat

No question.
What you wear can
have instant impact
on your mood,
the way you feel about
yourself. Jennifer
says "The band jacket
I wear in *Flashdance*
is my own,
and every time
I wear it, it gives
me a lift."
Another immediate
mood-changer: this
season's animal prints.
They're everywhere.
Here, leopard print
gives a soft
wool/angora
dress—really
an elongated
sweater—a bold new
look, a different stance.
**By Donna Karan
and Louis Dell'Olio for
Anne Klein & Co.**
About $420. Saks Fifth
Avenue; Kaufmann's;
Ivey's Carolinas; Hudson's;
Balliet's; Sakowitz. . . .
Beauty Note: Go for
a precisely
defined mouth. Here,
from Charles of
the Ritz, Renaissance
Ruby lipstick
outlined in Richest
Raisin pencil. These
two pages: hair,
Anthony DeMay; makeup,
Alberto Fava. Details,
more stores, last pages.

JENNIFER BEALS

Bert Stern

FURS NOW: BIGGER, BOLDER,

It's a big coat year in both senses of the word . . . in the sheer abundance of coats available . . . and in the new scale of wonderfully oversized coats—here, in furs that are rich, warm, and natural. To go with that dramatic new scale—a remarkable new kind of fur "ornamentation," this season's bigger, bolder, longer shawl collars—often in a contrasting fur! The best on these six pages . . . Here, the perfect example of what we mean—a coat that's designed to be big, *right*, and still designed to wrap narrowly on the body: **Chloé by Karl Lagerfeld's** wonderful natural skin on skin Canadian sable—square shouldered, with a big, enveloping shawl collar. For Goldin-Feldman. About $15,500 Saks-Jandel; I Magnin, Chicago; The Fur Centre, St. Louis MO; John Freeman, Tyler TX; I. Magnin, San Francisco. To order at Bloomingdale's. Added whimsy—a printed "leopard" cap. These six pages: hair by Garren of Garren, New York and Christiaan; makeup by Linda Mason and Lydia Snyder. Details, last pages

THE NEW YORK COLLECTIONS

BEST!

Elgort

FURS NOW: BIGGER,

Two of the biggest, "strongest" coats this season—cut very long, with dramatic, eye-catching shawl collars. Fur on fur, *left*, terrific new scale, terrific new sweep of Russian sable collar—down to the waist—on **Galanos'** wonderfully oversized squirrel-paw kimono coat. Galanos Furs. About $12,500. Bergdorf Goodman; Neiman-Marcus . . . Another big-collared big coat by **Bill Blass,** *opposite page*, in double-breasted natural tanuki. This time cut on the scale of a man's, with square shoulders, patch pockets, and the kind of coziness that withstands the coldest cold weather. For Mohl Furs. About $9000. To order at Bloomingdale's; Marshall Field's; Hovland Swanson, Lincoln NE; Colbert's, Amarillo TX; I. Magnin, San Francisco. Details, last pages

BOLDER, BEST!

THE NEW YORK COLLECTIONS

Arthur Elgort

FURS NOW: BIGGER,

The most glorious ornamentation this season—fur!—fur on fur, fur on knit, fur on fabric . . . To make the point fast, *left*—**Ralph Lauren's** sable-collared, hip-length cardigan of grey cashmere—one of the most memorable shawl collars anywhere this fall! About $3500. October at Saks Fifth Avenue, NYC; She at La Place, Beachwood OH; Polo/Ralph Lauren, Denver; Polo/Ralph Lauren, Phoenix; Garys & Co., Newport Beach and Marina del Rey CA . . .In a year of wonderful, "steamer-coat" effects—a standout look, *opposite page:* **Grosvenor's** big, enveloping coat of Canadian Majestic dark mink with a big, enveloping,contrasting shawl collar of Canadian silver fox. About $10,000. Fur Galleria, Cedarhurst NY; Cikra Furs, Cleveland OH; Furs by Robert, Troy MI; I. Magnin, Chicago; Alaskan Fur Company, Kansas City MO; Szor-Diener Furs, Dallas. For details, see last pages this issue.

Arthur Elgort

BOLDER, BEST!

THE NEW YORK COLLECTIONS

a different dazzle

t's the dazzle, the all-out glamour of the evening looks on these four pages that catch you. What counts as much: these tops signal a new approach to dressing at night—modern, easy, as uninhibiting to wear as sports clothes. We saw them in all the best collections over everything from long skirts to grey flannels. For every degree of evening . . . Here, **Oscar de la Renta's** narrow all-sequined top of floral nosegays on black silk chiffon, softened with lace, (about $2900) over black velvet pants, about $260. You couldn't ask for a more beguiling, big-time look. Or one that's easier to manage. Late Sept., Lord & Taylor; Nan Duskin; Kaufmann's; Lillie Rubin-South & West; Balliet's; Neiman-Marcus. . . . *Beauty Note:* A different idea in make-up—strongly colored eyes contrasted with a pale mouth. From Merle Norman—Kohl Blue shadow, Persian Hyacinth lip gloss. These pages: hair, Suga of Suga Salon; makeup, Lydia Snyder. For details, more stores, see last pages.

Penn

THE NEW YORK COLLECTIONS

Penn

The extra attractions of these ornamental sweater-easy tops: They add brightness to this primarily dark season. And—they work every season. . . . How undemanding an all-out look can be, *opposite:* **Bill Blass**'s "sweater" of silk, sequined in a tiger pattern, with a narrow black sequin skirt. Both, about $4650. Late Sept., Bergdorf Goodman; Balliet's; Neiman-Marcus; Carrick's, Denver; Amen Wardy, Newport Beach CA. To order at Saks-Jandel. . . . More glamour, the black fox one-sleeve shawl by Bill Blass for Mohl Furs. Bracelets, Barry Kieselstein-Cord. . . . Another **Bill Blass** top, *this page,* with the season's square shoulders, a bold bugle-bead-and-sequin design on silk. With grey wool flannel pants—modern, real-life glamour. Both, about $4600. Late Sept., Bloomingdale's; Woodward & Lothrop; Martha, Palm Beach and Bal Harbour; Younkers, Omaha NE; Neiman-Marcus; Amen Wardy, Newport Beach CA. . . . *Beauty Note:* Part of the focus on strong eyes, a mix of color, lightly frosted for night. *Opposite:* Aziza's golden Lamé Frost on the inside corners, Mulberry Frost outside. Details, more stores, last pages.

a different dazzle

SWELL TIMES

Right now is when it all begins—opening nights at theater, opera, new waves of movies, books, TV gambles. Here: What you'll see, talk about, listen to—the high points, cheap shots, news of the season's entertainments

Fall '83 *is* a musical—Broadway is making joyful overtures to entertain you. "La Cage aux Folles," the radiant first show of the season, is all about love and courage—it's also about limitless talent and enormous, embracing charm. Here, a fan in the audience talks with the man who wrote the book, the irresistible Harvey Fierstein....

The waterfront in St. Tropez, an evening in summer. A middle-aged couple with a grown son are standing under a starry sky singing about love and longing and youth and memory and, oh, all that stuff. The audience (this is the second act of a big Broadway show) is rapt, and reassured as well. Yes, the song seems to be saying, life is short but love is long and passion doesn't end with puberty. So what if some day there are no secrets left between the two of you? So what if some day the flesh, given a hug and a squeeze, pauses a few seconds before springing back? So what! Ripeness is all. The best is yet to come.

Isn't it romantic? the audience sighs. Aren't Georges (a nightclub owner) and his lover Albin (a drag queen) *adorable*?

They are indeed, because Harvey Fierstein, who wrote the book for the new musical, *La Cage aux Folles,* made sure of it. "*La Cage aux Folles,*" he says, "has everything going for it to be nonthreatening. First of all it's taking place in St. Tropez, where the average person in the audience hasn't been to. And it's a fairy-tale land even if you have, so you've seen it from a distance. And it's about foreigners, and they're French, and *you know the French.* They are two men who are older, and in this country we do not think that people over forty-five have sex, so they're safe. And lastly they follow the traditional concept of a married couple. Politically, all that may be incorrect for me to write—especially after *Torch Song*—but I felt that getting a straight audience to cheer two men walking towards each other, dancing together, singing a love song to each other, embracing, and walking off into the sunset . . . to get a straight audience to do that was worth any political backsliding I did."

La Cage Aux Folles' Harvey Fierstein

Harvey Fierstein is a tall, young, formerly fat person from Brooklyn who last spring won Tony Awards for writing and starring in *Torch Song Trilogy,* a play which, though freer of profanity than the average American conversation, sometimes made its spectators wince. Its hero is a drag queen named Arnold Beckoff who wants to settle down and raise a family, and whose route *(Continued on page 715)*

Penn

'83 '84 FALL

NEWS: BROADWAY AND BEYOND The people's fascination with Fascinating People *will* be indulged. Theater marquees will read like huge illuminated calling cards: MARILYN! PEG! NORA! ZORBA! CHAPLIN! TALLULAH! EDMUND KEAN! TEDDY AND ALICE! *Marilyn, An American Fable* is MM, of course, in a musical that vows to be "upbeat." *Peg* is a song-strewn autobiography of Peggy Lee, whose voice is the sound of evening and intimacy. *Zorba* is—once again—Anthony Quinn, and Nora escapes—once again—from *The Doll's House;* this version based on Ibsen's own notes (Nora returns to Torvald). *Tallulah* is of course Bankhead and *Chaplin* is reincarnated by Anthony Newley. *Edmund Kean* is one legendary actor portrayed by another—Ben Kingsley, who, if he decided *(Continued)*

to portray Mickey Mouse, would be worth standing in line for. And last (in spring), *Teddy and Alice* are Roosevelts—yes!—to Sousa music and who knows (one can hope, can't one?), a chorus line of Rough Riders. . . . Dancing on Broadway will be enlivened by Graciela Daniele, who choreographed *The Pirates of Penzance* so wittily this season directs and choreographs both *Zorba* and *Smile*, the latter based on Michael Ritchie's fine, neglected semi-documentary of a beauty pageant. . . . Edward Villella, one of Balanchine's great dancers, choreographs *Great Gottschalk*—the nineteenth-century composer who first shook Afro-Caribbean rhythms into All-American music. And *The Tap Dance Kid*—with the amazing foot-flying Hinton Battle—should have audiences twitching in syncopated joy. . . . *Two British hits arriving: Noises Off* has Brits howling—Americans visiting London were not amused—but the Broadway version will have Dorothy Loudon who is one of the all-time show-stoppers. . . . *The Real Thing*—among the best, most accessible Tom Stoppard plays—steaming with casting rumors (latest news: Meryl Streep playing opposite Jeremy Irons, directed by Mike Nichols. Wouldn't be bad). . . . A piece of Americana: the revival of *The Glass*

OPERA UNDER GLASS

music to your eyes

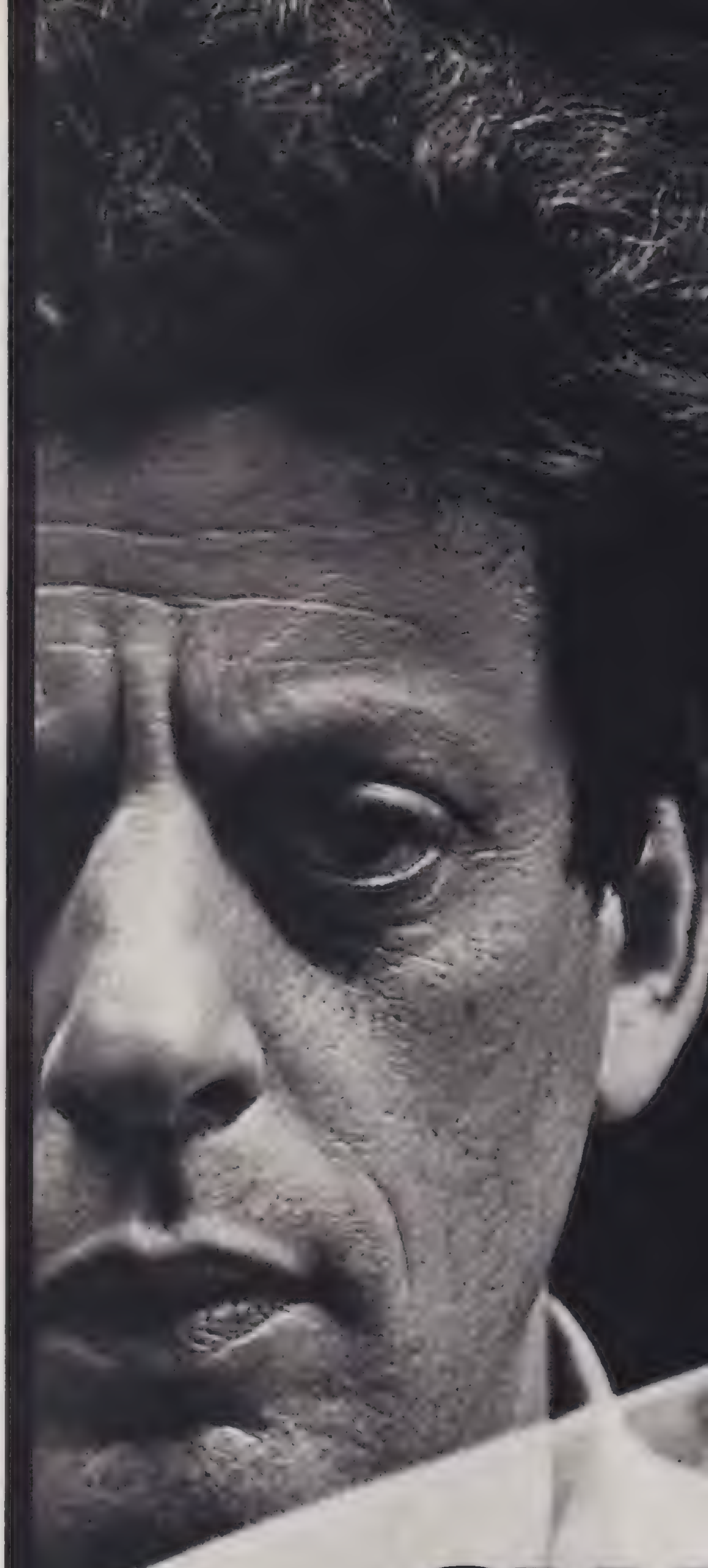
Opera. Suddenly, it's *the* theatrical experience of the 1980s—bursting forth in bold new ways, unlikely new places. A major force in the 'eighties opera revolution: Philip Glass, *right,* wild-haired, articulate, forty-six-year-old composer whose works—with their explosive mixed-media effects, minimalist librettos, repetitive, hypnotic, apocalyptic scores—make a night at the opera a sense-stunning sound-and-sight event.

"I think the dominant thrust of the arts in our time is visual," observes Glass. "And opera is simply the largest canvas you can draw on . . . it's the one art form where all the arts come together—it has, potentially, the largest audience."

Today, Glass's operas—and his audiences—are everywhere. His six-hour *Einstein on the Beach* had the power to sell out New York City's Metropolitan Opera House a few seasons ago. A second opera, *Satyagraha,* based on the life of Gandhi, was enthusiastically received at the Brooklyn Academy of Music. His *Akhnaton,* to premier in Stuttgart and Houston in 1984, is drawing the kind of advance attention that accompanies a Broadway hit. And next month, *The Photographer,* a three-part piece—a play, a concert, and a dance—based on the life of pioneer photographer Eadweard Muybridge, debuts at the Brooklyn Academy of Music.

Today, too, opera is everywhere. On television (Patrice

(Continued on page 720)



Philip Glass

Duane Michals

Menagerie brilliantly cast with Jessica Tandy and Amanda Plummer.

NEWS: MOVIES/TV. In movies, the subject is friendship—sex has peaked—with the emphasis on male bonding, on men. A new generation of young actors will be stamped and certified as having Arrived. Do not look for many glorious female roles until Christmas, when Meryl Streep and Cher turn up in *Silkwood*—about the antinuclear activist Karen Silkwood; and Barbra Streisand, in yeshiva drag, plays *Yentl*, based on the Isaac Bashevis Singer story—her first directing job (she also co-wrote the script and produced the movie). Until then, it's boys' night out. Out in space with *The Right Stuff*—based on Tom Wolfe's jock epic about the first astronauts—with the mesmerizing Sam Shepard and new Arrival Ed Harris as John Glenn . . . Out on the streets in *Rumble Fish*, Coppola's boy-coming-of-age film—with new Arrivals Mickey Rourke and Vincent Spano as well as last year's pubescent Arrival Matt Dillon . . . Out robbing safes in Louis Malle's *Crackers* with gangleader

(Continued on page 724)

MOVIES' GREAT FEMALE HOPE

the rise of Glenn Close

If there's a Great Female Hope this movie season, hands down it's Glenn Close. In a year with few good roles for women, Close, a translucently beautiful thirty-five, has three of the plummiest. This, with only one movie behind her, *The World According to Garp*. It was an odd, if momentous film debut (she's done a lot of New York theater). Entirely skipping movie ingenue parts, she went straight for an unforgettable character role—Garp's mother, fanatical feminist and make-it-all-better nurse—and won an Oscar nomination.

Directors call Close when they are looking for a kind of patrician sturdiness . . . a solicitude with grace . . . a quirky sanity. Her characters are outwardly serene women with teeming inner lives and sensible gingham names like "Jenny" and "Sarah."

This fall, we'll see Close first as a doctor ("Sarah is a very strong woman. She's so *capable*," says Close) in *The Big Chill*, a wistful film about coed friendship with a terrific cast (William Hurt, Kevin Kline

(Continued on page 724)

Bill King

SELL TIVE'S

What's so irritating about "woman writers"? —Or, Madame Ovary and the mermaid

Rude questions are raised by a batch of new books; e.g., why is a "woman writer" different from a writer who—like the extraordinary Cynthia Ozick—just happens to be a woman?

BY CATHLEEN MEDWICK

What is a "woman writer"? A literary mermaid, half creature and half creator, whose professional identity ("writer") is significantly modified by her sexual identity ("female")? What does a "woman writer" write about? Is her fiction by necessity a catalogue of tribulations that only sister readers can thoroughly comprehend? And what about style—is the "woman writer" open but not free, clever but not inspired, subtle but not strong, astute but not (so to speak) penetrating? Is her writing, in one unpleasant word, womanish?

These troublesome questions have long been with us; and, despite the proliferation of women's studies in universities, copious anthologies of writing by women, pioneering feminist literary imprints such as Dial's Virago Modern Classics, the answers are not yet in sight. "Why can't a woman write more like a man?" we hear the Rex Harrison-voiced critic ask in the privacy of his study (he no longer dares ask such questions in public). Or, he whispers the forbidden compliment: "Ye gods, she's good! She writes like a man!" But what man are we talking about? Is it Hemingway—who, with some justification, we might label a "man writer," all hard galloping muscle, the writer as centaur? Hemingway, we recall, liked to write standing up. Perhaps only to a "man writer" would an erect posture seem relevant to style. Edith Wharton, as novelist and critic Cynthia Ozick has noted, wrote only while reclining in bed. What else was a mermaid to do?

If we admit that there are, today, people who are "woman writers"—as opposed to writers who happen to be women—it is partially because they have so identified themselves, for reasons that have more to do with camaraderie than craft. Ozick again: "Women who write with an overriding consciousness that they write *as women* are engaged not in aspiration toward writing, but chiefly in a politics of sex."

Aspiration toward writing, self-consciousness—these are the issues. Wharton would have been extremely surprised to hear that she wrote "like a woman," or "like a man," for that matter. She knew that she wrote "like a writer": that is, her art was all. She watched, she listened. Then she wrote. *(Continued on page 720)*

NEWS: A FEAST OF BOOKS this season—nourishment for the soul. *From Angst to Zeitgeist:* Philip Roth sews up his Zuckerman trilogy with *The Anatomy Lesson* (Farrar, Straus and Giroux), in which Nathan combats oblivion by assuming strange new identities. . . . Mark Helprin, from whom we expected, sooner or later, the big novel, gives us his *Winter's Tale* (Harcourt Brace Jovanovich)—a mythical New York City peopled with gangs, bog dwellers, a transcendent hero who rides a white horse from (where else?) Brooklyn. . . . Renata Adler's second novel *Pitch Dark* (Knopf), the story of a woman's great escape (so she hopes) from her empty life. . . . *The plume is mightier*—two uncommon women: *Madame de Sévigné, A Life and Letters* by Frances Mossiker (Knopf), passionate epistles, a life of wit and grace . . . *Vita,* the fascinating, alarming Vita Sackville-West, an adventurous biography by Victoria Glendinning (Knopf). And one uncommon man: *Dashiell Hammett, A Life* (Random), the authorized biography by Diane Johnson. . . . *Found in Translation:* Salman Rushdie's second novel of conscience, *Shame* (Knopf), and Italo Calvino's *Marcovaldo, or the seasons in the city* (Harcourt Brace Jovanovich)—tales told by a master in high style.

Taboos and time bombs: the explosive truth about class in America

This country has more than a touch of class—like Britain, we have our Uppers, Middles, and Lowers . . . But we also have our American dream of unlimited upward mobility, and today that dream is dying hard

BY HENRY FAIRLIE

During the early primary campaigns in 1968, Sir Gordon Newton, then the editor of the *Financial Times* of London, called on Robert Kennedy and asked: "Why are the American people so willing to elect millionaires and multimillionaires as their President?" Kennedy answered: "Because they think that we don't have to steal." It is of course the words "they think" that give the answer its edge and even a delayed explosive force.

The story is interesting also because Newton would not, especially with a Kennedy in mind, have asked why Americans are willing to elect aristocrats. The third point of interest in the reply is the effortless, telling way in which Kennedy spoke of "they" and "we." He did not frame his answer to say, "As Americans, we think. . . ."

In short, Kennedy responded to the question by drawing a class line. Class in America is an entangled subject, and few people handle it well. One of the most shallow approaches, which is now popular, is to use what are called "class signals"—who wears what, eats what, drinks what; who summers where, goes to which schools, reads what magazines. But these class signals are brittle. They are safely used only as a parlor game; and on that level, *The Official Preppy Handbook* just held its head above water, as a *jeu d'esprit*. What is more, it dealt only with one class, a class known to its authors; and its obvious fondness for the preppy—wagging its tail at him, even as it barked at his heel—also gave the book a light touch.

But now none other than the DeWitt Professor of English Literature at Rutgers University, Paul Fussell, who is about to become, believe it or not, the Donald T. Regan Professor of English Literature at the University of Pennsylvania, has entered the field. In his new book, *Class: A Guide Through the American Status System* (Summit), he applies the methods of *The Official Preppy Handbook* to all classes. The result is wretched. The supposed class signals are seldom acutely observed, and become indigestible catalogues of various alleged class habits, strung together with neither wit nor serious insight. Where an American has slithered, can a Briton dare to tread?

The class signals used by Fussell and others are indicators only of consumption. To use them to describe the preppy is fair and fun enough. Since such a group is fairly well-to-do, its purchases may reflect its tastes. But people who are not well-to-do are restricted, not only in what they can afford to buy but in where they choose to go to buy it. If someone buys a duck made of inlaid woods and studded with emeralds and sapphires, we may reasonably wonder about his tastes and values. But if someone buys Kinney's shoes for his children, we learn only of their price and his income-range.

With Kinney's shoes, we are among the broad range of Middle Americans. It is to them that any discussion of class in America is bound to come in the end, for it is there that the American boast of equality of opportunity can be tested.

There is no reason for dividing American classes into more than five main divisions: Upper, Upper Middle, Middle, Working, and Poor. A recent and very careful study has shown that fully 80 percent of Americans have no difficulty in placing themselves in either the Middle or Working classes. But that is not all. Those who call themselves Middle Class identify themselves far more with the class immediately below them (Working) than with that immediately above them (Upper Middle). This one fact would be startling—for it tells us a great deal—if one's own observations didn't confirm it.

What it tells us is that the Middle Class, once the pride of America and a part of its myth, now feels cut off from those classes just above it. What it tells us is that for these people "upward social mobility" has come to a dead end. What it tells us is that these people feel the hidden injuries of class in ways that are now barely concealed by the material benefits which America undoubtedly provides for them as for others.

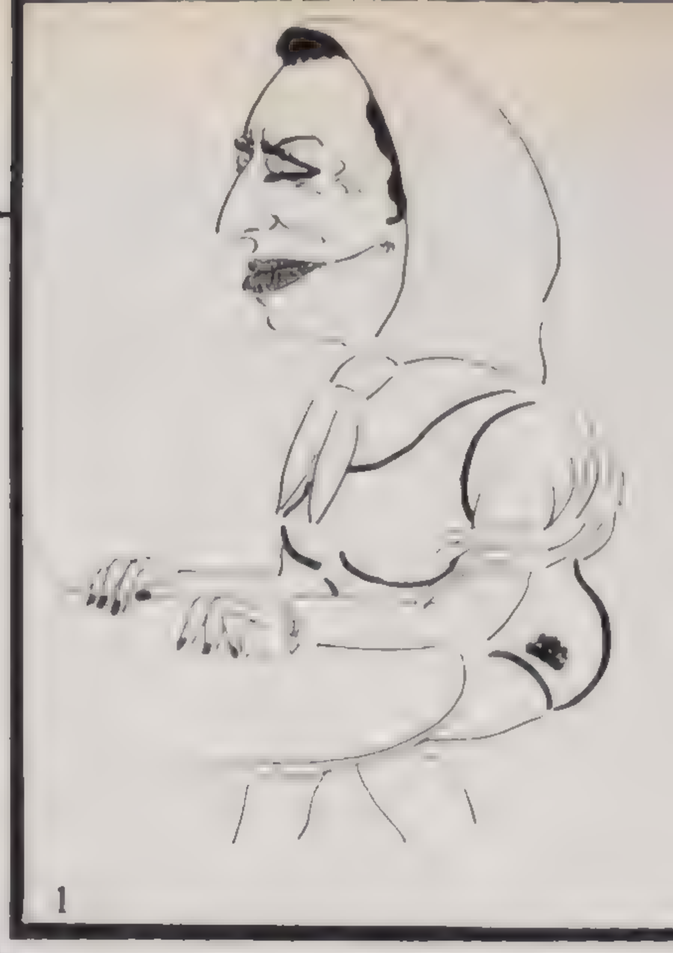
What it tells us is that there is a time bomb in the class structure in America. I am not suggesting that it will explode in revolution, even if that were desirable, but that it will shape the nation's social and political discourse, starting now and for many years ahead.

It needs only a *(Continued on page 718)*

Henry Fairlie *is currently working on a book about the American experience and character.*

hi, society

In 1979, Tina Brown climbed into the lap of English society and turned that dowager of British journalism the *Tatler* into the brightest, sassiest magazine. Here, her adventures in the fast lane: sidling up to royalty, clubbing it with the jet set, working the crowd at Ascot—all the thrill, and danger, of dallying with the trendy and the titled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1. H.R.H. PRINCESS MARGARET IN MUSTIQUE 2. MAUREEN, MARCHIONESS OF DUFFERIN AND AVA TAKING IN THE GAY SCENE AT THE EMBASSY CLUB, 1930 AND 1979 3. BIANCA JAGGER TAKING A STRONG LINE 4. MRS. KENWARD AND THE DUCHESS OF ARGYLL CUTTING EACH OTHER.... 5. LORD WEIDENFELD ALMOST AT HOME

4

5

BY TINA BROWN

I took over the editorship of *Tatler* in June 1979, the same month that Mrs Thatcher first took over Number 10. The upper classes were in an optimistic mood. "At last," the late Lady Hartwell commented, "we're going to live in a world where we can sack people again." Pundits started predicting the return to a smart, exclusive, well-mannered society.

Looking at the choice of available social coverage and what it said about England, I hoped they were right. As seen through the old *Tatler* most English parties seemed to be thrown at Madame Tussaud's. Each photograph featured some fresh tableau of the stiff upper rictus coming to terms with a glass of warm Amontillado. One particularly striking page in *Tatler* headed 'The Butler Family Reunion' looked like a poster for *The Fall of the House of Usher.*

At the other extreme was the picture of social life in *Ritz,* David Bailey and David Litchfield's "fashion and style" newspaper. Here it was all wide-angle flash-shots of over-excited hairdressers in fancy dress who bowled through the social year without so much as a passing nod at Ascot or the Caledonian Ball. Which was the truer picture of English Society? From where was this smart, exclusive, well-mannered, etc. revolution going to come? There was a surge of hope when the Embassy Club in Bond Street reopened. Social romantics dreamed of the whirl of bare shoulders fox-trotting with the patent-haired ghosts of Fort Belvedere days but this vision faded for me after I'd interviewed the new proprietors of the Embassy, former shirt-maker Michael Fish and his partner Jeremy Norman. 'Jeremy wanted a large, anonymous jump-up club with a homosexual clientele,' Fish said as we dined in a corner surrounded by large, anonymous homosexuals jumping up and down. 'We found the Embassy was up for grabs, but I said Jeremy, you can't mix your metaphors. So we invited all the grand old nobs to the opening like Marg of Arg, Fruity Metcalfe and Maureen, Marchioness of Dufferin and Ava who'd been in the same seats forty years ago at a party given by Douglas Fairbanks Sr. and hoped they'd just want to come back.'

The new reactionaries were confident society was going straight. 'Poofs will be right out' Lord Burghersh, 32, my new sporting correspondent told me enthusiastically. 'The clientele of the Embassy will have to cross a picket-line of abusive heterosexuals in Lucky Lucan moustaches. We're going to resurrect virility. We'll eat the butchest things on the menu like brains in brown butter instead of all this poncey Parma ham and melon.'

Lord Hesketh, 33 year old squire of Easton Neston and eldest of three fat, fashionable brothers was more realistic. 'In 1979,' he told me, 'the way to tell a gentleman is by the quality of his drugs.'

> "I'm very worried about which headdress to wear" she rang to say, "the little bananas or the hat made of cocktail olives?"

That Summer, the interior designer Nicky Haslam gave a *tenue de chasse* ball in the grounds of his country house at Odiham in Hampshire. It was a confident gesture. Lady Diana Cooper came as Diana the huntress and held court in an upstairs bedroom. The young buck Mark Shand painted himself and four friends black and white like a New York mugging gang and streaked back and forth through the jostling marquee. Lady Lampton wore a rubber diving suit and sat nose to nose with Joan Collins. Lord Hesketh found himself locked in a lavatory briefly. 'Is this a loo or a safe?' he hollered. Nigel Dempster sprang from table to table like a Demon Prince shouting 'Sauciness! Sauciness! I must find sauciness. I know it's somewhere in this tent!'

I realized then that my struggle with the problem of how to re-position *Tatler* as a society magazine was over. I was going to let them all into the party—the debs and the Eurotrash, the sporting and the snorting. From now on the editorial policy was to mix the Queen Mother with April Ashley—and make sure both of them had a good time.

But there was another problem. As editor of the *Tatler* one was ex-officio a member of Society. As a reporter one couldn't be. Since I was both, the magazine somehow had to accommodate the two of us. It was necessary to become a professional chameleon.

I was brought up in a way that made it easy. Home life was flash—my father was a film producer who managed to preserve his country gentleman air appropriate to his early productions of *The Chiltern Hundreds* and the first Agatha Christie films into the era when the art of setting up a film became Deals on Wheels. 'Who shall we have to dinner to massage the Iranian/Swiss/Belgian money?' was a catchphrase that signified the start of the holidays. 'Everyone' my mother would reply, 'and if he's anything like the Indian twenty per cent it better be a buffet.'

In the ensuing uproar everyone forgot about who the party was for. It didn't matter because he usually disappeared the next week anyway when the roof blew off his tax shelter. As far as I could see castles were always plaster, money was always funny and the nuns came off the set for a fag. By the time I went to boarding school at the age of twelve, I fancied myself as a keen student of façade.

But if home life was flash, school life was extremely proper. Hampden House, Great Missenden where I finally ended up after being spat out, like a nail in a hoover from a number of less flexible girls' academies was attended entirely by the daughters of *Country Life.* While the other film babies went to groovy, progressive schools, I spent the next three years wearing a grey cloak with a Ku Klux Klan hood for Sunday morning walks. The solidity of the school's traditions was refreshing after the showbusiness world of jumping beans but some things appalled me. Compared to the warm razzamatazz of my own home I was always being surprised by the coolness of upper class family life as glimpsed through the rareness of letters in the pigeon holes of my friends. On exeat Sunday the tea hall was always full of girls whose parents hadn't come to take them out. The upper class marriage seemed to me to be characterised by a sort of electric indifference which gave their daughters low emotional expectations. Most of them married straight after doing the season in the fashionable spirit of embarrassment, ('It's just to please Mummy really') and found themselves trapped in a Fortnum and Mason hamper with a wan suspicion that the cartons were plastic. After their divorces they trudged around Sloane Street spending their money on imaginative table decor.

In the *Tatler* I invented a persona for dealing with my split perspective on their values—Rosie Boot—who wrote a monthly column about *(Continued on page 722)*

Tina Brown *is the former editor-in-chief of "Tatler," and author of "Life as a Party" published next month by Andre Deutsch, (London), excerpted here. Illustrator Mark Boxer is "Tatler's" current editor-in-chief.*

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Barbara Rockefeller in her "glass bubble over Fifth Avenue." Outside, the Central Park tree-line. Within, her "forest" of remarkable crafts—fine examples of American folk art, and the best of modern international handiwork. On Rockefeller herself, pieces from her collection of avant-garde jewelry: sculptor Judy Brown's bronze hand, worn here as a belt; a silk-screened acrylic necklace by Ann Scott; a bracelet of finely knit silver by Mary Lee Hu; and Glenda Arentzen's ring inlaid with copper and silver.

Karen Radkai

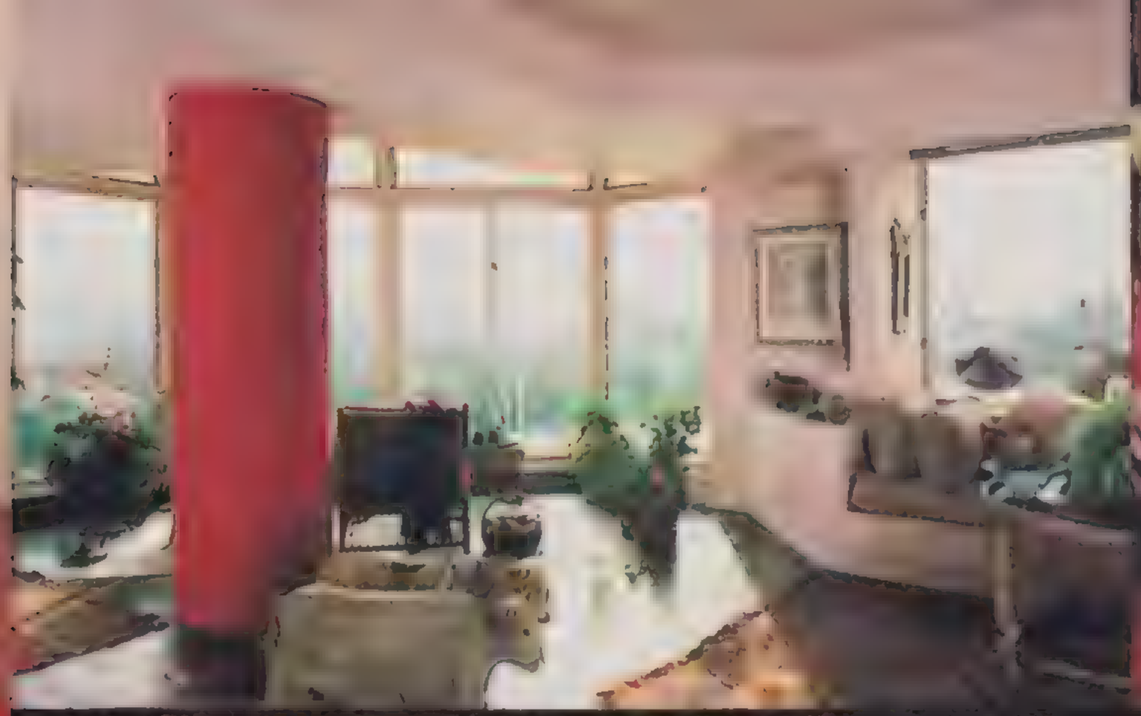
Art imitating nature: one example of the craftsman jeweler's imaginative work is this chrysalis and moth of bronze and oxidized silver by David Freda. Out of its mason jar, it's a pendant. Branch's silver beads can be worn as earrings.

A IN THE CRAFT SPLENDOR

A genius for discovery, an eye for the fantastic— Barbara Rockefeller creates a sleek new context for crafts in America, the world...

SPLENDOR IN THE CRAFT

Jack Lenor Larsen's Ikat silk (dyed, then woven) wraps sumptuous pillows that are like a series of strong drum beats. Here, in essence, is Rockefeller's style: the mix of smooth and rough, sleek and complex. On the table, for instance: a stark blue stone sculpture by Belgian artist Jean Verame, an enamel pendant framed in bronze by the American enamelist Colette, and a rugged pine-needle basket by Fran Kraynek-Prince. There are worlds



The glassed-in living room, flooded with light. Lurking behind Barbara Rockefeller: a nine-foot- long canvas and straw fantasy beastie— a prop from an American production of *Aida*.

"I admire the spirit of craftsmen: their belief in their work, the grace of their lives"

Karen Radkai

BY BARBARALEE DIAMONSTEIN

The view extends down Fifth Avenue, across Central Park, and up to Yankee Stadium. In an apartment that fulfills an early fantasy of living in "a glass bubble over Fifth Avenue," Barbara Rockefeller—craftsmaker, businesswoman, and mother of four—makes her home and jewelry workshop. A woman whose passion and vocation is the making and marketing of unique handcrafted jewelry, Rockefeller seems the perfect model for her own pieces. Her simple clothes are scaffolding for the works of art she wears—a pendant in the shape of a butterfly emerging from a chrysalis, crafted by David Freda . . . a Japanese-influenced enamel brooch by Hiroko Sworniк . . . a bronze belt by Judy Brown, sculpted to resemble a hand encircling her waist.

Barbara Olsen, born in New York City, was graduated from Wellesley College and married Nelson Rockefeller's eldest son, Rodman, guided by her then prevailing goal: to become a wife and mother. "That's all I could envision and that was a full-time career for me," she said. Divorced for the past five years, she has made crafts central to this new phase of her life. As a former chairman of the Board of Trustees of the American Craft Council, she has helped to guide crafts in this country to their current promising threshold. Three years ago, she launched her own company, Barbara Rockefeller Jewelry.

"It's been a rebirth of sorts," she said, to a life that is creative, productive, and satisfying. "I cling to the disappearing individual," she said. "Jewelry is a way of saying, 'I am not part of the mass.' *(Continued on page 653)*

"I like spontaneous work—objects that reveal the attitudes and ideas of the artist." Here, for instance, a large sculptural pull-toy—a pair of cattle of linsey-woolsey fabric scraps braced to a rolling cart; and staring from the wall, *left*, two carved wooden scarecrows plucked from an Illinois cornfield (one still wears his leather hat), stretching out an American flag with forty-five stars. The flag was the first purchase made by Rockefeller's grandfather when he arrived in the United States from Sweden.

SPLENDOR IN THE CRAFT

Fierce Korean war dogs—eighteenth century, of wood and polychrome—guard American folk art *(left)* as well as the dyed canvas wall hanging by French artist Chacallis *(right)*—his tribute to American life

"I saw crafts as expanding the world of art to include all artifacts, utilitarian as well as decorative"

Karen Radkai

I would like to show that jewelry can be art—can be looked at for texture and composition as well as for intrinsic value."

Rockefeller has a continuing interest in the psychology and history of jewelry. "There seems to be an instinct to pick up the pretty shell, colored stone, or shiny metal piece, and to adorn the body with it, as if such intimacy with the body satisfied the need for interaction with beauty and incorporated the beauty 'out there' into the personality."

Jewelry is the most revealing fashion statement a person can make, Rockefeller said; it is also an enigmatic one. "The very intimacy of objects brought so close to the body, and at the same time displayed publicly, causes people to be selective and unusually cautious. I hope that more people will be courageous enough to wear what pleases them. When you can accept being different from others, you are more able to feel that which you have in common." Rockefeller is aiming to make more widespread the acceptance of jewelry that is not stereotypical, not safe.

"I try to find out what is happening in jewelry in the United States and, more recently, in Europe," she said. "In the course of learning to work in metal, I met many jewelers and began to realize that there was fantastic work being done that you didn't see in stores and galleries." Rockefeller now provides a service that makes the work of others available to a client or a museum for exhibition or purchase.

Barbara Rockefeller works at home (though all the jewelry is kept in bank vaults), in an eclectic apartment designed by Robert A.M. Stern, a leading exponent of post-modernism; and furnished, she modestly claims, in the style of "a self-indulgent acquirer."

"I buy what I can't resist," she said. "I almost buy against my will." One of the first objects that she purchased, still prominently displayed at her apartment, was a Tom Patti glass vase acquired from a small Westchester gallery. This five-inch high transparent slump glass piece is created by a process in which industrial-quality *(Continued on page 716)*

MANET'S CHALLENGE

The pioneer of modern art also discovered the modern woman

Edouard Manet was fifty-one, at the height of his career, when he died one hundred years ago. Among the most influential painters in the history of art, he was also among the most enigmatic. Like his hero Velázquez, Manet left little correspondence, no journals, and few clues to his emotional life or his intentions as a painter. For this reason, his sophisticated, complex, apparently emotionally detached works have been the subject of heated debate and divergent interpretations: Was Manet the father of modernism or the last of the Old Masters? Both sides have been argued. In either event, his masterpieces, "Luncheon on the Grass" and "Olympia," represent a critical turning point in art; they remain perhaps as controversial today as they were in Manet's time.

Another still unanswered question: was Manet a *mondain* dandy, tirelessly pursuing official recognition; or was he a great thinker, one of the line of painter-philosophers descended from Poussin, whose art is focused on conceptual and formal problems? Again, there is much dissension among scholars and critics. Some view Manet as basically a painters' painter, primarily involved with his craft; others perceive a moral and philosophical message in his art and see Manet as not only a great painter but also a great mind. The truth, as is often the case, appears to be a complex duality. Manet was both conservative and radical, although never intentionally revolutionary; he was a craftsman and a thinker, although never a theorist. And he was a family man at home in the Bohemian demimonde of his friend the poet Baudelaire.

Right: "Mlle Victorine in the Costume of an 'Espada,'" 1862 (oil on canvas, 165.1 cm x 127.6 cm): the daring image of a woman dressed as a man poised to plunge her sword into the enraged bull is typical of Manet's choice to paint the moment before a dramatic action. From Metropolitan Museum of Art, NYC. Left: Drawing of Manet by Edgar Degas hangs in the Paris apartment of members of his family; silver cup in the foreground is marked with Manet's name and a number, probably was used by him at boarding school.

By Barbara Rose

Manet's letters were terse impersonal notes, even when written to his closest friends. Perhaps more telling than what he wrote is to whom he wrote. His closest *(Continued on page 656)*

Duane Michals

friends were the greatest, most courageous, and most artistically advanced painters and writers of his day. Although he refused to exhibit with the Impressionists—stubbornly submitting his works year after year to the Salon—Degas, Monet, Sisley, and Pisarro were among his best friends. The novelist and critic Emile Zola was his most important supporter, praising Manet's work in numerous articles throughout his career. Along with Monet, Zola was one of the pallbearers at Manet's funeral in 1883. The two greatest poets of Manet's day, Baudelaire and Mallarmé, were other intimates; they, too, defended his work when it was attacked as being simply sketchy caricatures of bizarre subjects chosen for their shock value.

These painters and writers, experimenters in their own fields, could see that Manet was involved in nothing less than re-creating painting in his own terms. Rejecting the dominant expression of sentimentality, Manet painted in a cool, objective manner, emphasizing the brushstroke and the forms it constructed rather than the narrative of the subject matter. Both this emotionally detached attitude toward his subjects and how he painted were perceived as attacks on prevailing artistic conventions, which in fact they were. Indeed, Manet's choice of subjects, as much as the simplified, sketchy style in which he painted them, was strange to his nineteenth-century public. This public was accustomed to rhetorical, melodramatic scenes taken from mythology, literature, history, or the Bible and to smooth, refined, highly finished surfaces. Salon goers loved the glossy, dimpled pink flesh of nudes by Bouguereau or Cabanel, which today seem virtually pornographic in their photographic literalness. At the same time, they were outraged by Manet's painting of the nude courtesan, "Olympia," who covers her sex in the gesture of the classical Venus of Chastity.

There is irony in this gesture, and there is also a new attitude toward women. In fact, none of Manet's nudes displays herself as an available, passive sexual object, as women were viewed in the past. Their legs are tightly crossed in determination, not modesty. They stare back at the spectator, as if daring any approach they do not welcome. The spectator, in an ironic turnabout, is *(Continued on page 717)*

Above: Detail from "The Balcony," 1868-69 (oil on canvas, 169 cm x 125 cm). The model, Berthe Morisot, was a brilliant intense painter who married Manet's younger brother and became one of the painter's favorite models as well as one of his closest friends. From Musée d'Orsay, Paris. Right: Detail from "The Mistress of Baudelaire on a Couch," 1862 (oil on canvas, 90 cm x 113 cm), shows Jeanne Duval, a Creole demimondaine once so beautiful that she was known as "The Black Venus." Manet painted her here late in life when she was ill and paralyzed but still proud and dignified. From Szépmüvészeti Múzeum, Budapest.

MANET'S CHALLENGE

MANET'S CHALLENGE

Above: One of Manet's many portraits of Berthe Morisot, his sister-in-law, the Impressionist. The painting is seen here as it hangs now in the same Paris apartment. The terra-cotta head and its bronze casting are a childhood portrait by Berthe Morisot of her daughter Julie; the small watercolor is by Julie's husband. Right: "Nana," 1877 (oil on canvas, 154 cm x 115 cm), another of Manet's strong, modern women.

Duane Michals

The model, Henriette Hauser, was an actress and the mistress of the Prince of Orange. Manet paints her as Nana, the prostitute heroine of Emile Zola's novel. From Kunsthalle, Hamburg.

THE NEW YORK COLLECTIONS

AT LAST,
LEATHER WITH A
WHOLE NEW APPEAL
MOVING IN AND
OUT OF THE
COLLECTIONS . . .
leather that's
dark in color
and beautifully cut,
carefully tailored—
like fabric
instead of "gear" . . .
leather that slides
from day into
evening in a "dressed"
way . . . It's leather
at its best . . .
on these four pages.
A sensational
"little black dress"—
a perfect
restaurant/dinner
dress—in leather,
right: a knockout!
Very small, shaped,
with a snap back.
By **Michael Hoban for North Beach Leather.**
About $375.
Available at North
Beach Leather Stores
NYC; Atlanta;
Chicago; Houston;
Las Vegas; Los Angeles;
San Francisco. . . .
Beauty Note:
A new color balance
in makeup, *left,*
to go with the season's
dark colors in
leather, in everything.
A balance based
on the contrast of
a darker eye, a paler
lip. Here, the way
it works with shades
of blue and brown:
Maybelline's Oriental
Blue/Glacier Blue
Colors That Cling
Duo eyeshadow;
Misty Mocha
Long Wearing lipstick.
The hit of dark—
from Complice's leather
and knit navy coat
dressing that
you'll see more of
on the following page.
These two pages: hair
by Sam McKnight;
makeup by Linda
Cantello. Details, more
stores, last pages.

Lothar Schmid

The best dressed leathers

the best dressed leathers

Two standout
leathers . . .
two standout
ways of coat dressing
with more . . .
more finish from dark,
rich colorings,
and a very sophisticated
mix of textures.
From **Fernando Sanchez,**
left: the dash
of a black cashmere
knitted coat over
his black leather
skirt and lavender moiré
blouse—very narrow,
very attractive,
totally assembled. Coat,
about $1200;
skirt, about $720;
blouse, about $220.
Late October
at Bergdorf Goodman;
Nan Duskin;
The Twenty-Four
Collection, Bal Harbour;
Marie Leavell, Dallas;
Eleanor Keeshan,
Los Angeles. . . .
And, the way it looks
at **Complice,** *right:*
in a big oversized coat
that's cut like a man's
trench—in navy leather
with a shawl collar
and cuffs trimmed with
navy wool, a narrow
front-slit leather skirt,
and navy wool cowlneck
sweater trimmed
with leather. Coat,
about $990; skirt, about
$300; sweater, about $350.
Betsey Bunky Nini, NYC;
Suzy, Great Neck NY;
Claire Pearone, Troy MI;
Ultimo, Chicago;
Lina Lee, Beverly Hills;
Via Condotti, Ontario.
These two pages:
hair, John Sahag, Sam
McKnight; makeup,
Alberto Fava, Linda
Cantello. Details, more
stores, last pages.

There's real power and strength behind this fall's beauty news, which introduces a new category of products meant, above all, to give you much more *control* over the way you look . . . Call them the new "primers," for these products work at skin-tone level to establish the perfect surface—correcting natural color, enhancing, or dramatizing it . . . Results depend on whether they're used alone or, as superb catalysts, in conjunction with other products—contourers, blushers, makeups.

Whichever way they're used, these primers can initiate remarkable changes, literally blocking out unwanted color and *then* prepping skin in a true professional sense. Estée Lauder provides the best clue as to how they work with her choice of name for the most versatile priming agents—new Undercover Mauve, Undercover Green, and Undercover White, each of which has the ability to effect instant change, either transforming the complexion overall or creating improvement wherever skin is over- or underendowed with natural color. (See *above* for more information.) Elizabeth Arden's new Complexion Perfection is another "secret agent"—light-textured and skin-perfecting, it adds glow to any foundation that goes on top.

Left, Estée Lauder's new Color Primers covering/correcting with ease and speed . . . Undercover Mauve is used to counteract sallow skin tone; Undercover Green reduces ruddiness, covers red marks or veins, and calms down skin that has a constant tendency to flush; Undercover White "pales" skin dramatically. Rick Gillette, who carried out the makeup and hair on the following pages, stresses that "all primers should be used in the sparest, sheerest way so that foundation can be blended over the corrected area to produce the most natural flawless look."

A second kind of "primer" that focuses on correcting/improving without color has been established with Elizabeth Arden's Visible Difference Lip-Fix Creme. A totally new formulation, Lip-Fix Creme concentrates on the lips and surrounding area. Applied on clean, bare skin, Lip-Fix Creme controls lipstick bleeding and feathering, and with continued use, minimizes dryness and lines around the mouth and conditions lips.

Other examples—Orlane's Line Smoothing Eye Makeup Base and Marilyn Miglin's Modelite, both developed as specific eye foundations—"prime" the very delicate eyelid skin with moisturizing factors that also prep skin for color. And color there is!—including the important introduction of white and yellow cosmetics in powder, cream, stick, liquid, and pencil form . . . meant to be used both as primers (correctors) and as "additives" to other colors. . . . Some of the best new "whites" and "yellows" are shown on the following pages, with a fall color report coming up after.

THE NEW BASICS

Penn

THE NEW BASICS

Penn

White: the newest makeup "color"—from the sheerest opalescent to the flattest, starkest white. It's the most versatile beauty accessory around. Unlike the color correctors on the preceding page—meant to change skin's tone—white makeup is used as an additive, enhancing makeup color by lightening it . . . by adding areas of shimmer . . . or when applied directly to skin, giving it a matte finish. On lips, Maxi Orchid Lights lip color—"shows the contrast, how deep and how pale you can go with color," says Rick Gillette, who did the makeup here. Examples of the wide range of whites, *clockwise from upper right*: Halston Silver Ice eyeshadow stick, Stagelight Clown White cream, Merle Norman Candescent Pearl eyeshadow, Halston Alabaster nail polish, Chanel Pearl powder, Madeleine Mono Snow White Kajal eye pencil, Revlon White A La Carte lipstick, Borghese Perle Accento highlighter cream, Shiseido White Iris eyeshadow, Elizabeth Arden Complexion Perfection primer.

THE SENSUAL, SKIN-HEIGHTENING APPEAL OF WHITE MAKEUP: ENHANCING OTHER COLORS OR—PURE DRAMA—WORN ALONE

THE NEW LOOK OF YELLOW IN MAKEUP— AS A PRIMER...A WARMER... A COLOR

This season, a unique change in makeup is the use of yellow as an accessory color. Taken in small doses—as it's meant to be used—it adds honey/gold tones to skin. Blended in the palm of your hand with other makeup colorings, yellow warms. Worn alone—over eyes as an accent . . . or, as here, on toes, it's amusing and fun. "Yellow does the opposite of other primers," says Rick Gillette, "it doesn't color-correct skin tone but adds a glow to the skin, enabling you to broaden your range of color and to wear makeup that heretofore wasn't compatible with your natural skin tones." The best yellows, this page *(clockwise, from top left):* Maybelline Antique Gold eyeshadow, Shiseido Yellow eyeshadow, G-method #25 lipstick, Barone Taxi nail polish, Estée Lauder Lemon Grove eyeshadow, Diane Von Furstenberg Gold Leaf lipstick, Bob Kelly Yellow Cremestick from the Makeup Center, Barone D'Or lipgloss, Prescriptives Chrome Yellow eyeshadow, Mary Kay Yellow Day Radiance primer; G-method #509 makeup. Pedicure, Elisabeth Drabinski of Christiana and Carmen, in New York City.

Penn

COLOR REPORT: FALL '83

WHAT WORKS FOR A NEW SEASON

As is apparent from the rest of this issue, it's a season of darker clothes, denser textures—and there are definite shifts in makeup colorations as well as application to deal with these changes. In brief, there's a new intensity of color plus a new balance of placement: more eye, less lip . . . or just the opposite. And always, a paler cheek, a "flawless" complexion to base it all on.

For most of us, this flawlessness will be helped along with the use of primers, a key intermediary step somewhere between a treatment and a foundation designed to perfect the skin's appearance. Before you put any color—eyes, lips, cheeks—on your face, you'll want to work on an area that's smooth, all of a tone. And that tone is usually paler, because the new eye/mouth balance is most obvious against a paled skin—one reason why any cheek color used will be minimal, a faint blush applied in a very natural way. Cheek color that's too dark or intense—dark Burgundy, deep russet, or sepia, for example—tends to appear harsh and artificial against a pale, matte finish. Instead, the colors that work are those in the yellow-to-pink families: honey and amber, pink and mauve, all slightly transparent. For evening, the intensity increases; the essential color remains the same.

The real color focus falls on either the eyes or the lips. Of all the factors that go to making up the season's look, a strong eye—*or* mouth—is key. (And that is true for black skin, too.)

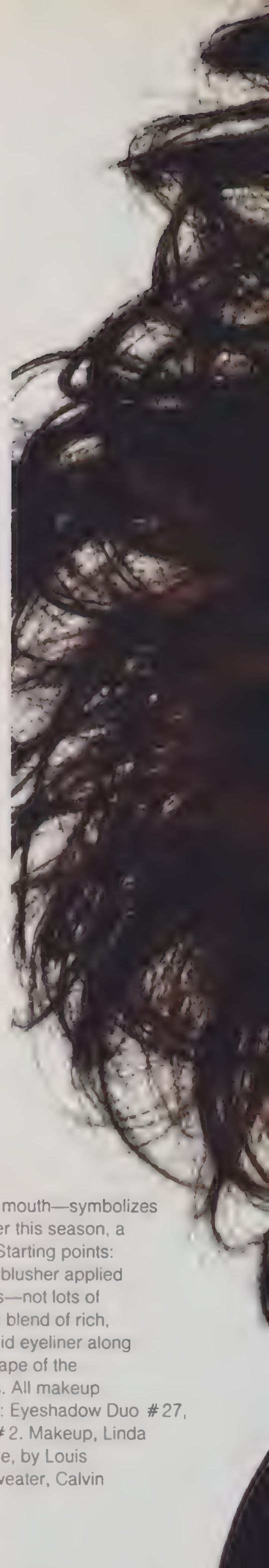
When eyes are the focus, makeup colors are undeniably strong, with a real sense of depth but never heavy or harsh. Most effective are the "offbeat" shades—new mineral hues like anthracite, copper, iron pyrite, garnet, and quartz, or colors with a definite grey cast—smoky blues and greyed lavenders. Rounding it out are the intriguing "muddy" shades—greys, browns, mustards, and olives—as well as new blacks enriched with color, making them easier to wear: black violet, black blue, black teamed with olive or yellow. Too, these are matte colorations; little remains of summer's opalescence except for evening.

Eyeliner, for the first time in a long time, plays a key makeup role, especially the new cakes and liquids that provide more definition and considerably more control than is possible with a soft pencil. Applied close to the lashline, circling the eye (to emphasize a rounder shape), liner works to "structure" the eye.

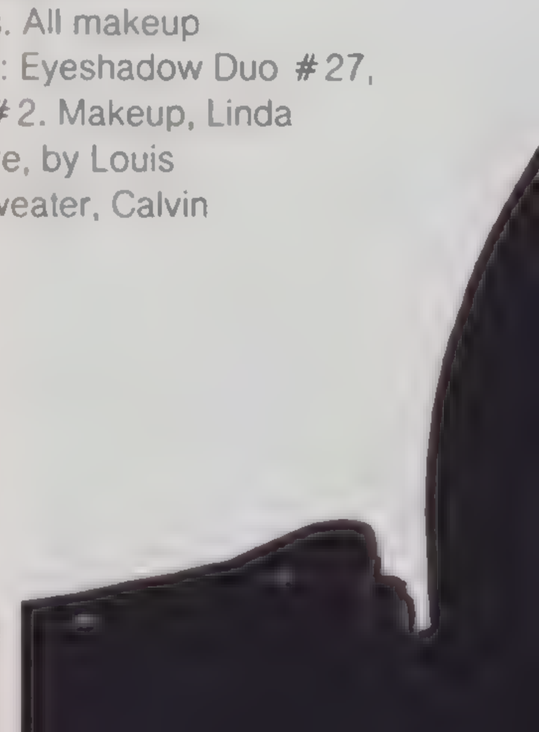
When eyes are this strong, lips are pale—very, very pale, even lined with pale liner. You can color the center of the lip with a slightly deeper tint for a look of fullness. Colors range from peach and beige to new, untraditional colors—khakis, yellows, often mixed with another color to get an entirely new shade.

When the balance shifts to lips, they take on more color—"real" color but, again, never heavy. The increasing use of transparent lip colors allows for deep colors whose thinness of texture makes them work. The newest shades: all the purples and Bordeaux, scarlet and amethyst "stains," sheer chocolate browns. With this kind of lip color, eyes are now made up with a much lighter hand: lined, defined, but soft, smoky.

Although some of the stronger colorings—mineral shades, stained lips—may seem a bit intimidating, it's important to remember that they are not really meant to be worn together. Which means that by going for a "balance" of color, a woman can achieve real effect without "coming on strong" . . .



One look of fall—the strong eye, soft mouth—symbolizes the way color elements come together this season, a way that can work for most women. Starting points: a matte foundation, subtle dusting of blusher applied to show the shape of the cheekbones—not lots of color. On the eyes, a monochromatic blend of rich, matte violet and plum tones, with liquid eyeliner along the lashline, slightly extending the shape of the eye. On the mouth, just clear lipgloss. All makeup here from Yves Saint Laurent Beauté: Eyeshadow Duo #27, Blushing Powder #6, Slim Lipstick #2. Makeup, Linda Mason; "big" hair, with lots, of texture, by Louis Alonzo for Pipino-Buccheri Salon. Sweater, Calvin Klein; earrings, Maripolitan



Penn

THE NEW BASICS

THE BIGGEST NEWS...

Andrea Blanch

THE BIGGEST COATS!

The star attraction this season. . . the strongest style statement that appears in every collection . . . that anchors a daytime look and becomes a pivotal point in your wardrobe—a coat. And, this year it's a coat cut with a bigger scale—long and "oversized"—with deeper, darker color . . . sometimes with a dramatic collar and tailoring effects taken from menswear (without being masculine) . . . On these four pages, the best coats, the best starting points for fall. . . . A perfect example—a wonderful strong-shouldered polo coat that's cut just like the traditional camel's hair coat, but this time it's in black alpaca, from **Gloria Sachs,** *left:* it drops straight to the ankle. The best way to wear it—with a colorful man's muffler. Coat, about $1150. Lord & Taylor. . . . One of the strongest, narrowest coats around—one that really "stays" with the line of the body—from **Ralph Lauren.** *Right:* his navy cashmere double-breasted "reefer" with navy grosgrain piping and a long slender collar. About $1090. Henri Bendel; Polo/Ralph Lauren, Short Hills; Dayton's; Balliet's; Polo/Ralph Lauren at Wilkes Bashford, San Francisco. Earrings, Angela Cummings of Tiffany. Breguet watch, Tiffany. These four pages: hair and makeup by Louis Alonzo and Sophie Levy, both for Pipino-Buccheri Salon, NYC. Details, see next to last pages.

THE NEW YORK COLLECTIONS

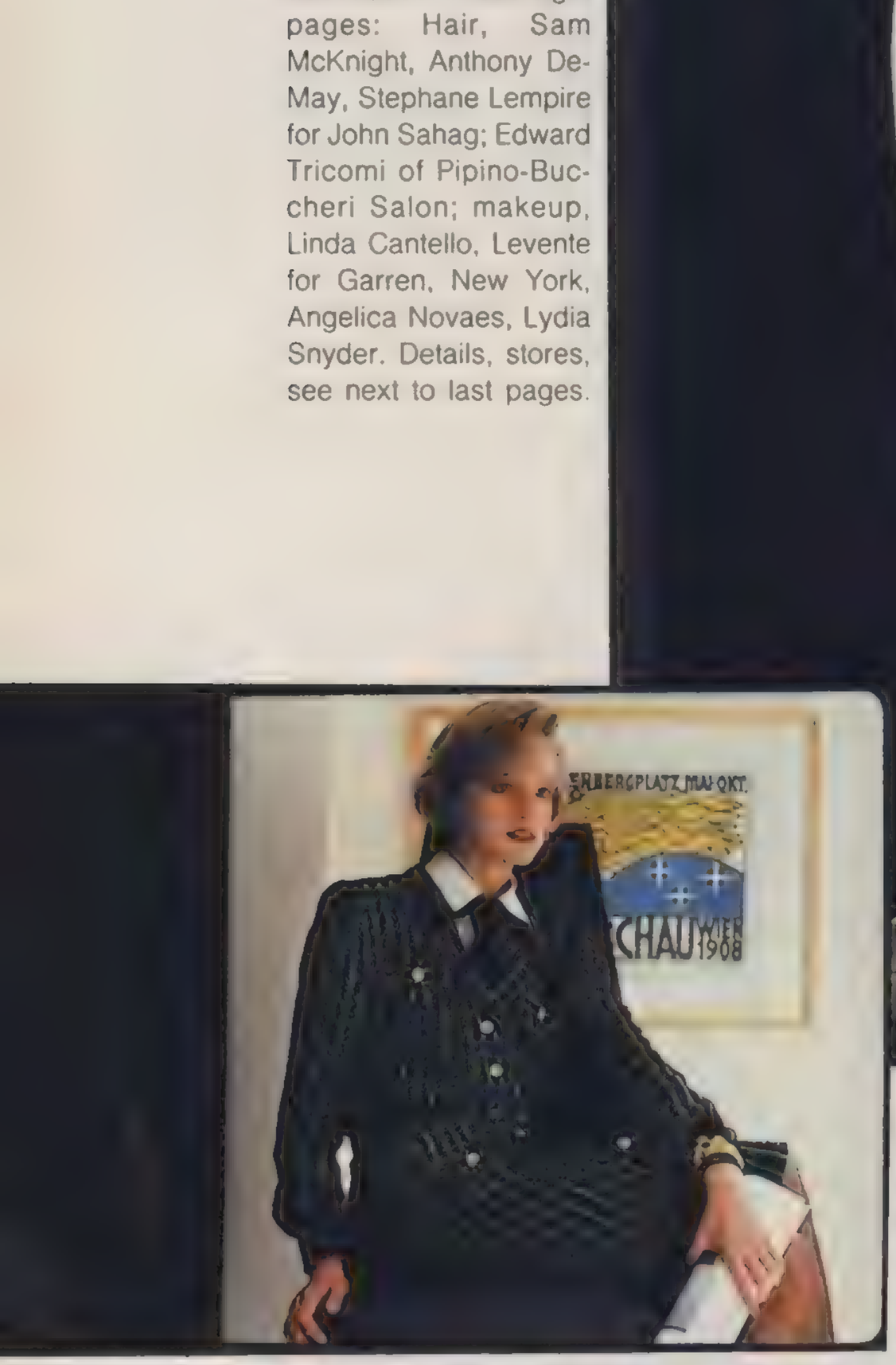
THE BIGGEST NEWS...THE BIGGE

Andrea Blanch

Two more terrific coat looks—the base for cold-weather daytime dressing. The difference: coats with the dramatic oversized cut, the racier feel of menswear detailing—strong shoulders, more important collars (especially shawl collars), dark colorations. . . . Unbeatable dash—a navy wool double-breasted "officer's" coat, *left,* from **Perry Ellis,** with a turn-up collar, longer length, big brass buttons. About $440. Henri Bendel; B. Forman; Saks-Jandel; Balliet's; Bullock's; I. Magnin. . . . The racy look of a coat in black cashmere with black-on-black braided edges: **Calvin Klein's** warm, wonderful wrap, *right,* with a shawl collar, strong shoulders. Part of the charm—the total effect over interesting menswear patterns—his grey and black plaid flannel shirt, plaid muffler; charcoal grey wool flannel tuxedo pants. Coat, about $620. Macy's; Hudson's; Balliet's; Frost Bros.; Bullock's; Nordstrom, Costa Mesa CA. Details, more stores, see last pages.

ST COATS!

For day: a variety of news, of options, that offer finish and ease. One of the fastest ways to get it—with a dress: a strong point of the season. From **Basile,** *opposite:* one nice easy shape, slightly oversized on top, that offers more—a black wool jersey shoulder-buttoned, side-buttoned dress edged with a white silk charmeuse collar, about $530. . . . One of the most prevalent—most popular—dresses right now: the coatdress. A soft version, *near right,* from **Oscar de la Renta Knit,** in black with a double-breasted front and shawl collar. About $274. . . . And the coatdress from **Adolfo,** *below:* a dark wool/silk knit "lifted" with brass buttons, grey stripes, and a white self-tied silk crêpe de Chine blouse, about $950. These eight pages: Hair, Sam McKnight, Anthony DeMay, Stephane Lempire for John Sahag; Edward Tricomi of Pipino-Buccheri Salon; makeup, Linda Cantello, Levente for Garren, New York, Angelica Novaes, Lydia Snyder. Details, stores, see next to last pages.



Starting here: the clothes you can bank on for daytime dressing—soft, assembled, reliable...and in a new range of dark coloring that enables a move into night...

sure things

Brigitte LaCombe

All the polish of a suit; all the softness of a sweater: **Adele Simpson's** wool jersey, ribbed collar, wrap jacket, *this page*, with a slim matching skirt and striped silk satin charmeuse blouse. Turnout, about $900. . . The appealing combination of ease and finish extends to pants dressing, *opposite page:* a navy wool gabardine cardigan jacket, *top center*, over a white silk charmeuse T-shirt . . . and striped wool pants—a look to watch By **Neil Leonard**—a new designer to watch Jacket (wool by Anglo Fabrics) about $475, T-shirt, about $270, pants, about $300. . . *below*

center: **Evan-Picone Sportswear's** trim little pinstripe suit: a shorter, fitted, double-breasted wool jacket (about $160), perfect wool trousers (about $88), and an ivory silk blouse, about $85—together, a good look at a good price. . . . The perfect coat for this kind of dressing, *far right:* **Christian Dior Weatherwear's** big black wool gabardine oversized trenchcoat with wonderful details, wonderful scale. About $300. Details, stores, last page

sure things

Brigitte LaCombe

sure things

Always: a predominance of dark color to pull a look together, to add impact . . . At times: the relief of a shot of very strong color—what strikes you immediately, *opposite page*, with **David Hayes's** knockout oversized double-breasted jacket—in purple. Of Anglo extra-fine merino wool, about $290. Terrific over black: narrow wool flannel trousers, about $150. By **Christian Dior Sportswear. . . .** Another strength of a dark color, *right:* its movability from day to dinner—part of the appeal in a navy wool gabardine double-breasted coatdress, by **Joseph Gargiulo for Abe Schrader,** about $280. . . . The softness stands out, *above*, in **J. Tiktiner's** wool and cashmere plaid dress with knit cuffs. About $900. Details, stores, see next to last pages.

THE NEW YORK COLLECTIONS

Brigitte LaCombe

The softness, the finish, continue for day, across the board—in easy suits, coats, and dresses. A good example, *left,* with **Frances Henaghan's** black wool jersey dress gently held at the collar and cuffs with ribbing. Of merino wool jersey, about $152. . . . *Below left:* From **Calvin Klein,** one of the prettiest takes on a suit—a full wool paisley skirt (about $180), and the assurance of a neat black wool double-breasted jacket—a little longer, a little more tailored, to add the right balance, the right amount of finish, about $360. . . . A new take on a classic, by **Betty Hanson,** *right:* a double-breasted wool reefer with all the snap of a boy's. About $420. . . . And, *far right,* softness in a suit delivered by the texture of a tapestry knit, the polish delivered by the design: a classic gold buttoned cardigan jacket with matching skirt and a bowed blouse. From **Philippe Bodinat for Castleberry Knits.** Suit of wool and rayon; blouse of polyester. Turnout about $375. Details, stores: last pages.

sure things

Brigitte LaCombe

Another
world...of dressing

On these fourteen pages: a whole new range of dressing that shares—often unexpectedly—one very appealing element: softness. A softness that offers a surprisingly easygoing way to dress and be "dressed," day or night: softness frequently derived from a new knitting—never stronger than now, and at its strongest in black, or black with color. The "other-worldly" setting—Montecatini, Italy, a famous spa town where time stands still and an old world enchantment reigns, blurring distinctions between reality and fantasy; creating a climate where anything can happen . . . and does! The reality here: the essence of this other world of dressing. Adrienne Vittadini's black knit dinner dress, *far left*, that gently holds the body, inset with point d'esprit lace that subtly reveals the body. About $250. And, *near left*, from Sonia Rykiel: the charm of a black evening sweater decorated with lacy knit, with her long skirt. Pullover, about $250; skirt, about $165.

Helmut Newton

Another world...of dressing

At the Grand Hotel e La Pace in Montecatini, Italy: A look at clothes that act out different roles . . . a look at knitting and fur (real or make believe) in new guises . . . providing new options in a relaxed way of dressing. All-out charm: Zoran's dream of a shorter jacket, *far left,* in charcoal cashmere/wool flannel reversing to "beaver" pile lining, about $800. With his skinny black cashmere "pants," about $420. Barney's; Filene's; Zoran, Washington D.C.; I. Magnin. The bra by Olga. . . . *Above:* Claude Montana's out-of-this-world big, batwinged Blackglama ranch mink jacket, trimmed with black leather and held at the waist with black knit ribbing—totally unexpected, innovative. For Birger Christensen, about $5500. Bergdorf Goodman. With his black knit pants. Details, more stores, last pages.

Helmut Newton

The relaxed life at Montecatini: days measured at a slow, even pace—taking the cure, resting, changing for dinner . . . and the most relaxed dressing: knits, here reflecting the strengths of the season—dark colors lifted with brights; with animal prints: the force behind Perry Ellis' big, bold "skunk" sweater, *left*. Of wool, about $240. Neiman Marcus. Or, *right*, an unexpected possibility for evening: coat dressing that's very relaxed, very feminine. Fashion Originals' sleek cardigan of a rose-to-black cut-velvet with a matching sweat over a racy black halter top and pants. Turn-out, about $1550. Late September at Altman's, Saks-Jandel, Balliet's. To order and Melanie Dorothy, more

Another world...of dressing

Another world...of dressing

The spa life: a world of sensual indulgence, with every service at hand . . . and a few surprises. At hand here: clothes that meet a multitude of needs. A perfect example, *opposite page:* Laura Biagiotti's cozy plaid coat that wraps as easily as a bathrobe, goes over anything. In cashmere/silk. Here, over black: her pullover and jogging pants. Turnout, about $1575. Bonwit Teller; Lou Lattimore, Dallas; Robinson's, California. . . . Highly desirable, *this page*—Ralph Lauren's red cashmere pullover—simple, straight, movable. About $360. With his stretch pants. About $260. Oct. at Bloomingdale's; Balliet's; Polo/Ralph Lauren, La Jolla CA. Zoran cashmere blanket. Details, more stores, last pages.

Helmut Newton

Another world of ...

Helmut Newton

Helmut Newton

A world

Discoveries . . . *far left:* the purity of Stephen Manniello's wonderful straight, simple chemise, as relaxed as a T-shirt, in red cashmere, about $550. Bergdorf Goodman; Filene's, Boston; Jackson Graves, Minneapolis MN; I. Magnin. Here, dazzled with chain on chain of sleek 18k-gold necklaces and bracelets from Fortunoff. Fortunoff, NYC; Westbury, NY; Wayne & Paramus, NJ. . . . To discover at Montecatini, a whole world of treatments—here, the purifying action of a mudbath, designed to remove toxins from the body—a speciality since [illegible] of the Leopoldina springs. Details, stores, see last pages.

BY KAREN ANDEREGG

Another time, another place . . . they're where we all long to be at certain moments in our lives. "Escape" can take various forms: a good novel is one fast and easy means of transport. At the other extreme is a spa trip, but degrees of escape exist even among spas. Finding another time, another world is possible, it turns out, if you know where to look: towards Montecatini, where these pages were photographed.

Time for relaxation, attention to self can pay unexpected dividends to body, soul . . . and skin

Terme di Montecatini, a world-famous thermal resort and health spa flourishing gracefully in its own lush green park in Tuscany between Pisa and Florence, is a name synonymous for hundreds of years with luxury and with specific natural mineral-water cures for the stresses and ills of modern life (for every year is "modern" at the time). There, the famous and royal have enjoyed "taking the waters" for problems ranging from arthritis to liver disturbances to overweight to tennis elbow. They are joined by many others seeking relaxation and relief—including some Italians whose health insurance pays for the spa treatments, for water cures are serious business in Italy where doctors are trained in medical school how to prescribe them.

Different results are expected from different *(Continued)*

of difference

Montecatini springs, but every spring's "secret" is the natural minerals that work to "cleanse the system, drawing out toxins" from body and skin.

Over three hundred hotels (of which Grand Hotel e La Pace, *right*, fondly tagged "La Pace,"is *the* hotel) serve Montecatini's two-hundred fifty thousand annual visitors, not all of whom come for specific treatment; for, unlike many American spas, Montecatini mixes a good dose of entertainment into its health cures. And as one Montecatini cardiologist who prescribes spa treatments to his international roster of patients points out, "Relaxation is a treatment in itself."

The average stay at Montecatini is about two weeks, the waters doctor-prescribed to be drunk slowly on an empty stomach in the morning and followed by an inevitably superb meal—dietetic or not—and a nap. Other diversions include night-clubs, casinos, race course, shopping—in short, lots of very attractive tourist attractions for the kind of healthy self-indulgence that no doubt enhances the spa treatments' effectiveness.

Although Terme di Montecatini may not be exactly a household name in the U.S., that is changing, as the spa's name has now been given—in a very modern "marriage"—to an extraordinary new line of skin-care products for face and body, produced by the Princess Marcella Borghese company. It was the enthusiasm of the Princess and her husband, Prince Paolo, longtime visitors to the spa, that precipitated this union of a government-owned Italian spa and an international cosmetics company; but *(Continued on page 715)*

Closeup—in the remarkably ornamented dining room of the Grand Hotel e La Pace at Montecatini—a wonderful new approach to makeup, in colors reflecting the Italian countryside at sunset: Rococo Gold and Solari Light on the eyes, Plum Rosa cheeks, and Ebano Violet lips. All Princess Marcella Borghese—the developer of a whole new head-to-toe skin-care line, Terme di Montecatini, in cooperation with the Montecatini spa complex—more in the accompanying article. One example, *above right:* their new Fango (Active Mud for Face and Body) mask. The remarkable jewelry here—intricately made, beautifully orchestrated—a diamond, gunmetal, and gold choker; onyx, diamond, and crystal earrings; gunmetal, gold, and diamond ring. By Marina B. Details, last pages.

Helmut Newton

A world of difference

THE NEW YORK COLLECTIONS

The easy favorites

Starting right here, all the good-looking, easygoing pieces you like to live in...

clothes with a different—casual—attitude, a relaxed, "weekend" kind of style...

For casual dressing now:

Above: A go-with-everything jacket in a real menswear plaid. **Alexander Julian's** leaner black/white checked Shetland (about $370) with [illegible] blouse and grey cashmere/wool trousers, about $175. Turnout late September at Saks Fifth Avenue. Jacket and pants at Filene's; Hudson's; Neiman-Marcus; Perkin Shearer, Denver.

Right: Something different at night from **Kasper for Joan Leslie**, a knitted black wool [illegible] pin striped wool flannel pants. Turnout about $490. Late September at Lord & Taylor; Parisian, Birmingham AL; Higbee's; Balliet's.

The season's classic update—**Gordon of Philadelphia's** navy wool jacket, left, square-shouldered, relaxed, about $140. With pleat-front flannels, about $74. Altman's; Martha Lee, Knoxville TN; Famous-Baar, Manchester and Clayton MO; The Jones Company, Greeley Co; Scotty's Womens Wear, Sacramento CA; Bronka, Seattle WA....*Right,* a great look for weekends—**Pendleton Woolen Mills** big-shaped lumberjack plaid shirt-jacket in royal blue and black wool (about $120). Jacket, Famous-Baar, Frontenac MO; J. L. Brandeis, Omaha NE.

The different sense of scale—bigger, roomier—the new proportion of a coat, *above:* **Alfred Sung Coats** cocoa-colored, 7/8-length wool gabardine topcoat with easy tabbed cuffs. About $278. Bergdorf Goodman; Filene's; Gidding-Jenny. Classic charcoal-grey merino wool flannels, Barry I. Bricken; grey cashmere crewneck, Burberrys. Details, more stores, next to last pages.

the easy favorites

Uli Rose

This page, top to bottom: The same kind of easy softness—and instant appeal, from **Pierre Cardin Knits** [illegible] September at [illegible] U. Forman. All the news—a soft mix of textures, the season's deeper colorings, here from **Tannersport**: a big, cozy taupe-colored lambswool/angora cardigan (about $88), chestnut brown wool Donegal tweed trousers (about $98), crimson silk [illegible]se (about $78). Turno[illegible] at Nutzler's, Towson [illegible] Mark Fore & Strike, [illegible] [illegible] dress with a [illegible] shawl collared burgundy/brown wool tweed jacket (about $396). Mid-Septem[illegible]rgdorf Goodman; [illegible]n Dunkin; Polo/Ralph [illegible]

And from **Natalie Perr for Jones New York,** *this page,* "classics"—with a scale and spirit that comes from menswear: a big-shaped grey-Shetland wool sweater-jacket (about $85) and grey-black houndstooth wool knit vest (about $42). White cotton piqué blouse, about $48; classic grey flannels, about $82. Turnout at Macy's; Ivey's Carolinas; Hudson's; Marshall Field's; Bullock's. Vest, blouse pants Nordstrom, Portland OR. Details, more stores, last pages.

the easy fall option

Uli Rose

VOGUE'S Last Word

ON FASHION IN THIS ISSUE

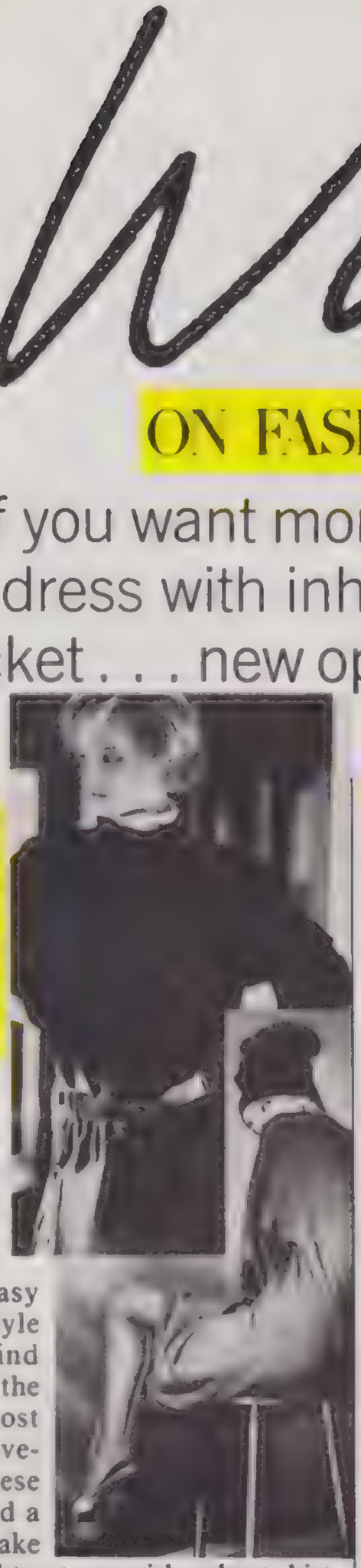
What works and what doesn't: if you want more polish from sweater and pants dressing . . . a great dress with inherent ease . . . if it's a shorter top or jacket . . . new options in black at night

What works? In a season, generally, when the best dressing offers a complete look, **you can be totally turned out in a sweater and pants.** What does it, we found: From razzle-dazzle evening sweaters to knitted cardigans, it's a matter of going for a sweater with a greater degree of polish, a tailoring of line. These are not "country" sweaters or oversized knits; they don't have bulk. And you'll treat them much as you would any other polished top.

Often, a sweater can play the role a suit jacket would. In this issue, the Oscar de la Renta turnout *(top)* is probably the most glamorous example: With trousers, toned-in blouse, fur polo coat, added neck chains, a polished leather belt, heeled pumps, and textured stockings, it's a decidedly "dressed" suit. The jacket, though, has the simple ease of a cardigan sweater.

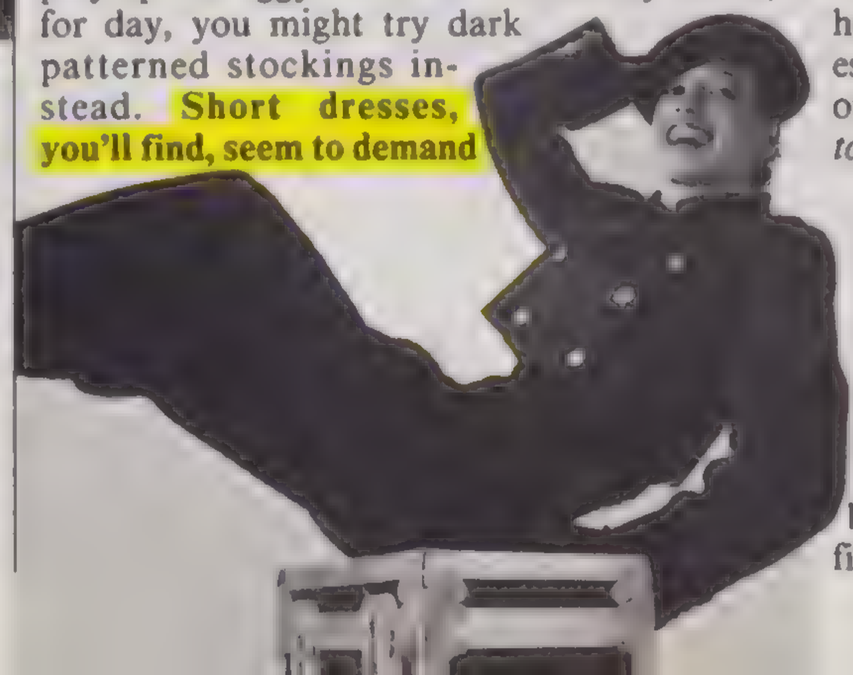
Ralph Lauren's short black sweater looks as neat as a small suit jacket, *above left;* but everything with it, too—pinstripe trousers, a stock-tie blouse, gloves, heels—is suit-level dressing. At another time, you might put a sweater jacket like this over a crewneck top instead of a blouse, add a scarf, jewels; but you'll probably want to keep it with pants. **Man-tailored trousers, we're finding this season, often give sweaters or jackets a newer look: a longer, cleaner line than many skirts do.**

Clearly, the dressiest versions of sweaters now are ones that are beaded, sequined, or jeweled. They may have an easy shape, relaxed style . . . but you'll find they can easily be the base for the most dressed sort of evening. And these sweaters don't need a billowy skirt to make that look. You might put one with a short skirt or with tuxedo trousers; Bill Blass's dazzling pullover, *left,* simply tops grey flannel pants. In each case: what works is a narrow bottom piece.

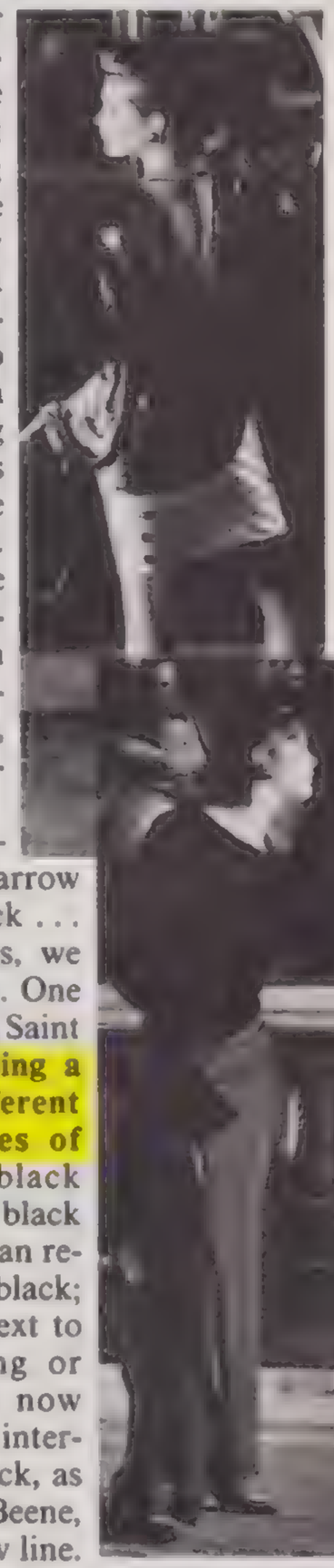


The key to a short dress, this season, may well be a length that barely covers the knee. You might buy an easy knitted dress a bit longer so you can belt and softly blouse it, as the black Basile is, *top* . . . or wear it, unbelted and at the knee as Geoffrey Beene's is, *above:* but that dress length won't be something you move up and down. To belt-or-not is a decision you'll make when you buy the dress.

For night, we used silver-seam stockings to play up the leggy look of that Geoffrey Beene; for day, you might try dark patterned stockings instead. **Short dresses, you'll find, seem to demand heeled pumps and dark stockings;** but you won't want densely opaque ones.



Don't be fooled by this season's short, cropped tops: Whether they're T-shirts, sweaters, or jackets, they're meant to have a short but not fitted shape; you'll want any of these pieces to stand away from your body a bit. A jacket such as Perry Ellis', *below left,* can go with pants, a skirt, or a dress: the key is putting it with something that's narrow through the hips and high-waisted. At times, you can create that high waist by adding a broad belt. In truth, it's not a proportion, for the most part, for short-waisted women.



In an issue when evening dressing often is narrow . . . or narrow and black . . . there were some tricks, we found, to looking good. One trick—as with the long Saint Laurent, *right,* is **finding a dress that mixes different shadings and textures of black.** Elements of black lace, glossy velvet, or black beading, for example, can relieve the severity of all-black; they're less draining next to your skin. Also, long or short, many dresses now have a degree of back interest: a gently draped back, as on the short Geoffrey Beene, *top,* can soften a narrow line.

Almost across the board, evening dresses and tops this season are coming with spare—clean—necklines. They take, with ease, big jeweled earrings or a single—sensational—pin at the shoulder; if you can find it, you might like a gutsy short necklace that sits flat on the collarbone. For the most part, though, these necklines are meant to stay bare. Resist the impulse to soften them—or fill them in: Bareness creates a long line. ▽

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HEALTH *style*

Active woman's diet tips. . .acne and iodine. . .beating stress eating

BEING IN GREAT SHAPE, DOCTORS ARE FINDING, NOT ONLY BOOSTS YOUR APPEARANCE BUT ALSO CAN IMPROVE YOUR HAPPINESS AND YOUR BODY'S ABILITY TO TOLERATE STRESS

"Ideal weight"

The new Metropolitan Life height and weight tables have shifted "ideal" weights upward; short women's weights are as much as ten pounds higher; medium-height women eight pounds; and tall women, three. But Paul S. Entmacher, M.D., Metropolitan Life's vice president and chief medical director, points out that these weights are "ideal" or "desirable" only in the sense that these are the weights associated with the lowest death rates (among more than four million insured persons followed for twenty-two years). The tables "do not necessarily indicate the weights that reduce the likelihood of illness. Nor are the weights those at which people may look best."

The fact that people today are lowering their risk factors—they are more conscious of decreasing cholesterol and cigarette smoking and increasing exercise—means that overweight itself may not contribute to the extent it once did to such medical problems as heart attack, stroke, or diabetes. However, Reubin Andres, M.D., clinical director of the National Institute on Aging, believes "ideal" weights may have increased because mild degrees of excess weight are not as harmful as previously believed:

"The public has become attuned to extreme leanness as an ideal, but high mortality is associated with those who are very lean as well as with the obese. The tables reflect the fact that moderate amounts of fat storage lead to increased longevity, but the weights are still *below average* weights in the U.S. This is *not* a license to get as fat as you please."

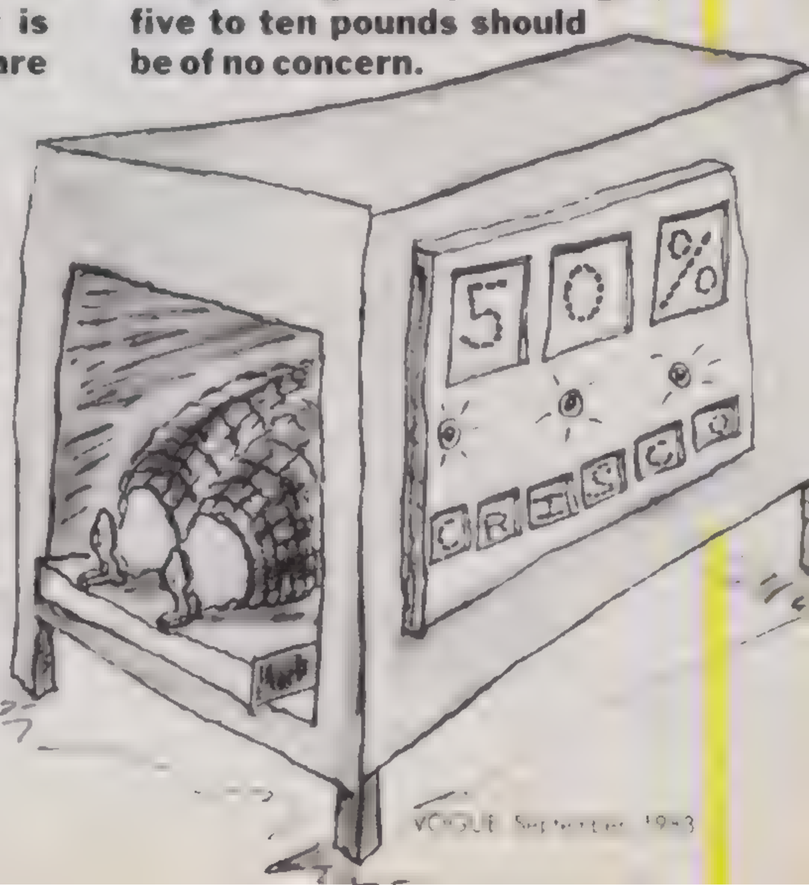
The tables have been criticized by some experts because they do not take smoking into account; smokers tend to be lean and die younger, pushing desirable weights upward. The American Heart Association also offers caution, advising people to stick to the lower weight recommendations of the 1959 tables. "In a population in which obesity and cardiovascular disease are major health problems, it does not seem prudent to raise the limits for recommended weight until more data are available."

Up to 15 percent of unexplained infertility cases may also be linked to weight. According to a new study, as infertile women who are "too fat" or "too thin" approach ideal body weight, many are able to become pregnant, possibly owing to hormonal corrections.

Dr. Andres concludes that actual ideal weights are best determined by your doctor. If you have a family history of diabetes, for example, the new weights may be too high. But for most, if you're in the middle weight range for your height, five to ten pounds should be of no concern.

Working out with weight machines like Cybex or Nautilus is one of the best ways to build strength, "re-shape" your body—*if* the machines are used correctly, with a pro. The problem: "unfortunately, in many gyms, women use machines alone, without a coach, making it easy for even experienced exercisers to unknowingly 'cheat' by neglecting proper form. On most machines, even a slight bend of the neck in the wrong direction could weaken rather than build a muscle or even cause injury," says Karen Tenney of NYC's J & K Body Designers. "A trainer can also adjust a machine for your size and fitness level, give you emotional support."

Possibly the best indicator of ideal weight: your body's fat/lean ratio. A woman's "ideal": from 19 to 26 percent fat. A faster (takes seconds), more comfortable (you slide in fully dressed), and as precise a method of determining fat ratio as current underwater-weighing is TOBEC, a prototype machine that uses an electromagnetic field to measure electrical conductivity of the body. Experts at NYC's St. Luke's-Roosevelt Medical Center hope that eventually TOBEC will enable us to check on body fat as easily as we now check on weight.



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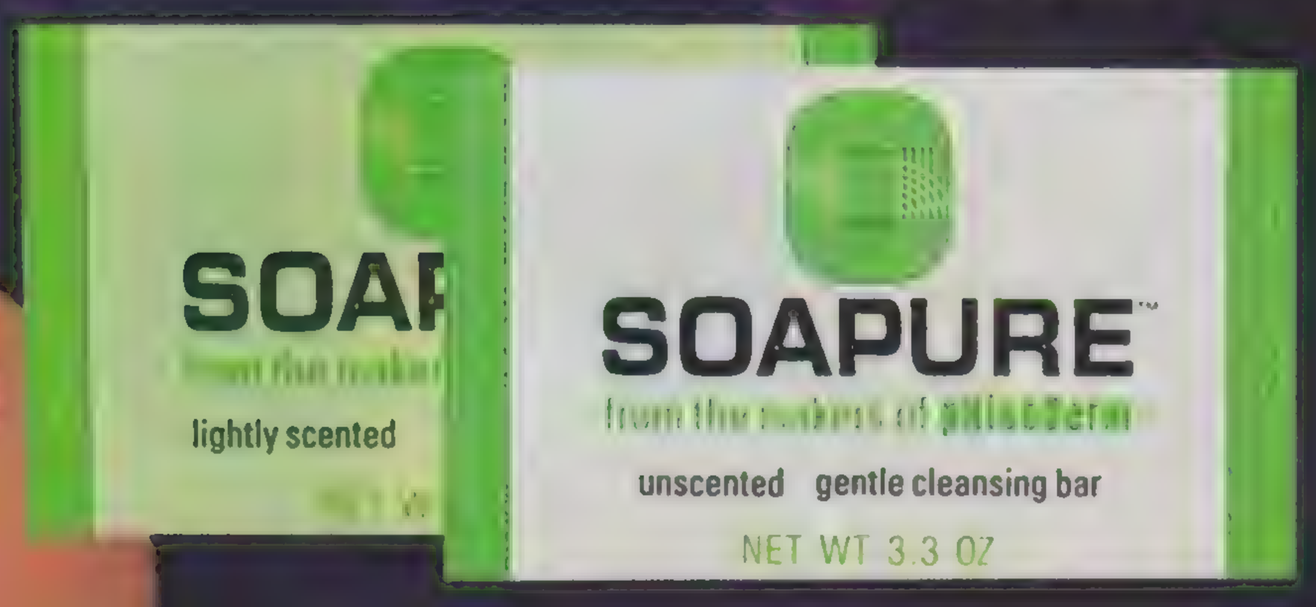


The challenge of softer, smoother, silkier skin can be met. New SOAPURE.™

HAID FOR FEET

How we carry ourselves has its final resolution in the way our feet meet the ground: The more active the individual and the greater the posture imbalance, the sooner the shock-absorbent quality of the feet may erode and give way to chronic pain involving the metatarsals, muscles, or ligaments of the foot.

An important new tool in diagnosing which part of the foot carries too much weight, which muscles are straining, and which are underused is the Biomechanical Gait Analysis Test. "Just as the EKG yields a computer printout of the heartbeat, the gait machine or electrodynogram (EDG) provides a picture of the way a person walks," said A. Louis Shure, D.P.M., director of podiatry at New York University Hospital and Rusk Institute, and Accent on Feet, NYC. "Although the EDG is not a routine test, its accuracy can help to pinpoint a chronic foot problem that has eluded conventional measures."

In some cases—when feet do not properly meet the ground as you walk—podiatrists may suggest using orthotics, corrective shoe inserts, which help to realign joints and muscles to better support the body; they correct gait in the same manner that eyeglasses correct sight.

Worn like an inner sole, orthotics realign foot motion and minimize the impact of each step upon the upper body. Today, specialized orthotics are available for all variety of footgear: from stylish shoes to ski boots, the latter widely used by the U.S. Olympic Ski Team.

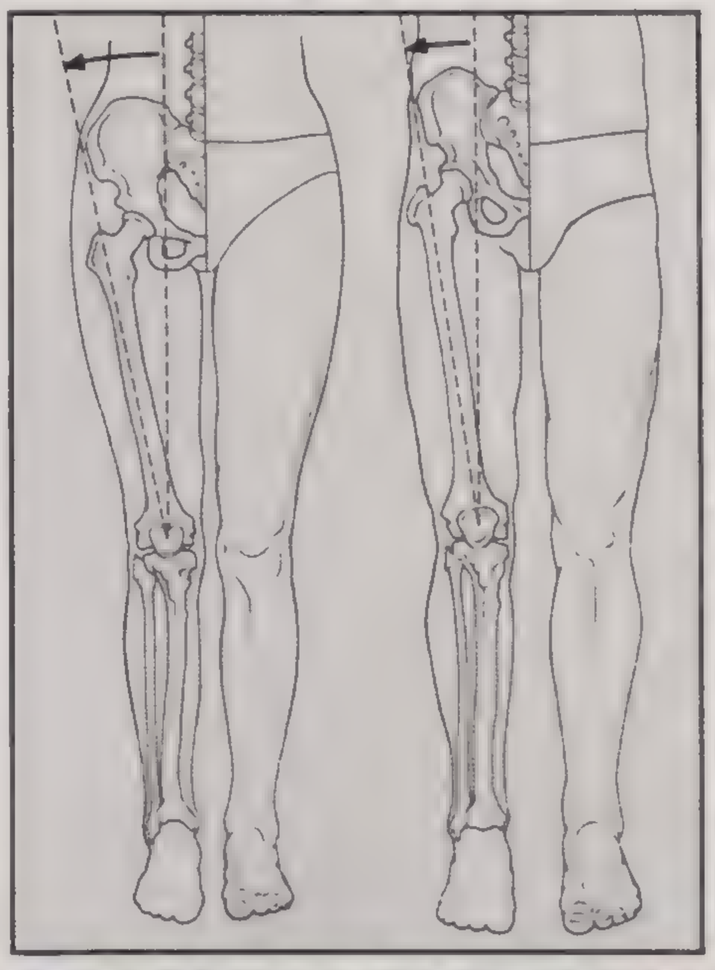
"I've had surgical patients whose foot complaints returned after surgery find relief with orthotics prescribed following an EDG," Dr. Shure added.

While orthotics may provide relief, some doctors believe that they are not adequate and that muscle rehabilitation through exercise is a better solution. "Orthotics help you to feel better without curing the underlying weakness; they should be a last resort," said John F. Waller, Jr., M.D., Lenox Hill Hospital. Instead, he recommends building up the foot's strength with power exercises along with calf stretches. "The foot is basically a forgiving structure; closer attention may correct any internal imbalances without external help."

Burn first aid

General rules from Gustavo Colon, M.D., associate professor of plastic surgery, Tulane University Medical School: Immediately flush or immerse burned area in cold water or apply cold, not ice, compresses for up to thirty minutes. Do not apply butter or greasy ointments on contact burns, as they are not sterile and will make treatment by a doctor more difficult. First degree (outside layer injured but not blistered): Flush with water, cover with sterile or clean bandages, don't apply medication without doctor's recommendation. In the case of sunburn, a moisturizer can be applied for comfort. Keep in mind: A first-degree burn that covers a large area can be more serious than a smaller, deeper burn. Second degree (blisters): Same as for first-degree burns, but seek medical attention. It is difficult to tell the difference between a second- and third-degree burn. Never puncture a blister. Third degree (all skin layers destroyed): seek medical attention immediately. Do not attempt to remove clothes stuck to burn.

SUPPORT YOUR KNEES!



ONE REASON WHY WEARING THE RIGHT SHOE FOR THE RIGHT SPORT IS IMPORTANT FOR WOMEN: THEIR GREATER PELVIC WIDTH PUTS MORE STRESS ON THE KNEES, MAKING THEM MORE PRONE TO INJURY

(see illustration, *left*)

ALCOHOL OR EXERCISE?

Which is the better choice to help you unwind after a stress-filled day? "Definitely exercise. Alcohol is merely a temporary calming agent. The soothing effects of a drink are followed, four to six hours later, by a rebound of nervous energy, often just at the time someone who had an after-work cocktail is trying to go to sleep. Exercise, on the other hand, helps to discharge physical and anxietal energy. Beginning a regular exercise program, it seems, can even help some women to fall asleep more easily," says Robert B. Millman, M.D., clinical professor of public health, The New York Hospital-Cornell Medical Center. "Like alcohol, exercise offers a shift in perspective, an escape from the pressures of work and family. While there is no hard evidence to prove it, it may be that part of being human is a need, at times, to alter the way we feel. If exercise—and the resulting 'runner's high'—can help to achieve this, it is certainly a healthier choice than alcohol."

"A more informed health consumer is the first big step toward remedying some problems of health care," is the belief of The Planetree Health Resource Center in San Francisco. A nonprofit information center/library/bookstore, it provides free or low-cost access to medical information, health services. The goal: implementation of the center's "model hospital unit"—incorporating patient education, physician and family involvement, nutrition, even the arts into the general hospital routine. Information: 2040 Webster Street, San Francisco CA 94115.

The vitamin business

About 37 percent of American adults are taking their vitamins, say recent studies, more multivitamins than single supplements, taken once a day, which means less likelihood of vitamin abuse from oversupplementation or megadosing.

Takers of most vitamins: women, children, Westcoasters, college graduates, full-time employees, people who earn over $10,000 annually. Average vitamin expense among adults: about eight cents/day.

Why does Assistant Buyer Leeann Cafaro find Lightdays® PantiLiners the more comfortable way to stay fresh?

"I run around all day long. With Lightdays, I feel that I can go during the whole day and feel fresh. I've tried other brands, but Lightdays liners are really more comfortable because of their shape. They're contoured on either side, so they really fit.

I would recommend them to anyone who wants that comfortable, after-shower feeling. Lightdays help me feel that way all day."

Leeann Cafaro

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Kotex Lightdays PantiLiners. For the comfort of just-showered freshness, anytime.

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When working out with weights, try to resist the impulse to strain and hold your breath on the lift. Instead, remember to exhale during the effort and inhale between movements for a more comfortable, rhythmic workout

DIET SENSE

Good news travels fast when it's about weight loss, one reason the Diet Center, developed in 1970, now has over 1800 franchises across the country. The program's secret to success: a good diet, a better technique—the one-on-one encouragement of one's own counselor regarding diet info, behavior modification lessons, a daily (if desired) weigh-in/pep-talk. While all staff members don't have formal nutritional training, they are quick to refer questions to a qualified professional. And, counselors do have personal weight-loss experiences; all reached ideal weight on the Diet Center program. The diet is low in calories (about 800-1000, per day), fortified with vitamin/mineral supplements and appetite-curbing tricks (e.g., eight glasses of water a day, hot lemon and water in the morning, one apple before dinner) plus recommended exercise. While it's plain that the Diet Center is a money-making business—they manufacture and sell vitamins, salad dressing, mini-trampolines, books, etc.—the bottom line is their top results.

DIET TIPS

From a woman who's worked a significant weight loss into her turn-on-a-dime life style

I eat only fresh, fine food: the tender heart of Romaine lettuce, unblemished endive, the firmest apple.

I keep a quart bottle of mineral water on my desk. I know I must finish two of these while I'm at the office.

I'm much more discriminating about who I eat with. They must be fascinating, keep my attention on conversation, not on food.

I found a restaurant that prepares food exactly as I order it—without fats or sauces. The chef slices my apple into wonderful shapes, arranges vegetables and chicken for visual appeal. I call the restaurant two days in advance with my order.

I try to keep my dieting private. If everyone knows what I'm doing, they would pressure me—it could sabotage my plans.

When discouraged, I remember to approach the diet one day at a time. Instead of thinking "I'll never eat sweets again," I think "today, I'm going to eat healthfully."

I check in with the Diet Center staff—especially when my motivation wanes. I won't lie to them. If I've overeaten, I admit it and the counselors set me back on track.

I planned a break from the diet program during a vacation. The slip was useful—I realized that I felt healthier on the diet than off. And, it prepared me to go back on the diet—with new conviction.

clear ears **Ever felt your ears clog in an airplane? That signals a blockage of the Eustachian tube (which helps balance the air pressure of your eardrums) caused by colds and ear infections as well as rapid changes from low to high atmospheric air pressures. To unblock? The American Academy of Otolaryngology-Head and Neck Surgery, Inc., suggests swallowing often (chewing gum helps) and yawning; if these don't work, pinch your nostrils shut, breathe through your mouth, push the air into the back of your nose until you hear a pop.**

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Q&A

Can vitamins cause acne?. . . saunas: good or bad for your body, skin . . .

Could a multivitamin cause skin breakout?

Yes, according to James E. Fulton, Jr., M.D., Ph.D., research scientist with the Acne Research Institute and author (with Elizabeth Black) of *Dr. Fulton's Step-by-Step Program for Clearing Acne* (Harper & Row). Iodide (commonly iodine) is strongly suspected to be an acne-inducer, and "multi-vitamins are one of the largest sources of iodide, often containing enough to irritate acne-prone skin. Check labels for brands without iodide," says Dr. Fulton.

James J. Leyden, M.D., professor of dermatology at the University of Pennsylvania School of Medicine, cautions, however, that "the link between iodide in the diet and acne has not yet been scientifically proven. Though there is circumstantial evidence that high doses of iodide contribute to breakouts, we don't know what 'high' is."

According to Dr. Fulton, "Excess iodide irritates the skin because it is excreted through the sebaceous glands, irritating the pores' lining and causing an acne flare-up." Iodized salt is a possible offender. "The reason acne is worse in this country than in Europe may be because our salt is iodized at a ten times higher level," says Dr. Fulton. The acne-prone should also avoid kelp (high in iodide) and sea salt; sea salt is used to salt some taco chips and is included in some multivitamins.

High iodide levels occur naturally in certain foods such as asparagus, broccoli, wheat germ; also in beef because of the iodide ingested by cattle from salt licks. For a list of iodide content in foods, call the Institute at: 800/235-ACNE, in California 225-ACNE. *(More on acne, page 475.)*

Is a sauna really the complexion/muscle "miracle" it's cracked up to be?

"One of the main benefits of a sauna—besides being very pleasurable—is its skin-cleansing effect," says Willibald Nagler, M.D., Anne and Jerome Fisher, physiatrist-in-chief at The New York Hospital-Cornell Medical Center. Skin temperature may rise 20°F, dilating surface blood vessels and improving circulation as well as opening pores. "In some cases, this seems to improve the complexion," says Dr. Nagler, even dry skin, and some cases of eczema if you moisturize afterward.

To maximize skin benefits, enter the sauna dry, wearing nothing or a towel (heavy sweating under a bathing suit can cause contact dermatitis). Stay in until you perspire, usually ten to fifteen minutes. Beginners should stay on cooler lower benches, and if you feel any dizziness or nausea leave immediately—you are probably trying to stay in too long. Then take a tepid or cold shower and scrub the skin. (*Editor's note:* This is an excellent time to use an exfoliating aid such as Elancyl's massage glove or Merle Norman's new buffing mitt.)

As for muscles, "aches from a strenuous workout may be soothed by a sauna," says Dr. Nagler, "because the increased circulation helps to foster the removal of some muscle waste products; but the therapeutic effect on sprains or strains is limited." A bonus: some doctors feel the heat can stimulate the immune system, possibly help prevent colds.

You should not rush into a sauna after exercise. Rest thirty minutes and replenish your fluids first. Also wait at least one and one-half hours after eating a heavy meal. You should rest thirty minutes after a sauna, too, because the changes in temperature can be exhausting. Drink liquids freely—water or fruit juice is best—as you may lose as much as one quart of sweat in thirty minutes in a sauna.

Saunas should be avoided if you have heart disease, high blood pressure, diabetes, or any blood vessel impairment, or if you are pregnant. Never use a sauna under the influence of alcohol or narcotics, or when taking medications such as antihistamines, tranquilizers, lithium, vasoconstrictors, or vasodilators. ▽

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Now you can warm up or shape up with The Exercise Bag from Nickolaus. It's a delightful and simple way to get acquainted with the Nickolaus Technique, a program that's lifted the spirits and bodies of thousands of fitness-conscious New Yorkers at Nickolaus Exercise Centers.

The Exercise Bag consists of five different cassettes designed to shape up specific parts of your body you may consider less than perfect. You may order any or all of them. And if you're sportsminded and like jogging, tennis or racquetball, The Exercise Bag gives you perfect warm-ups. Plus they are a fine introduction to exercise all by themselves. Here's what they do:

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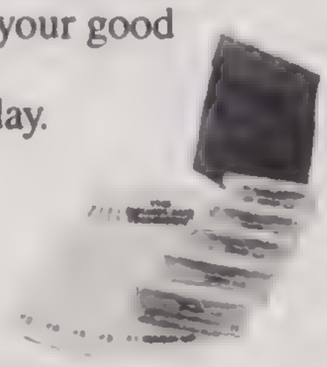

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To order: Send your name and address and check or money order plus $.95 postage and handling, indicate number of cassettes you want and their code number to:

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Dept. D45,
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New York, NY 10010

(NYC residents, add 8% tax, NY State, 7%. Visa and MasterCard accepted on orders over $15.00.)

A.

C.

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C. Step 6 is a special mask to cool and soothe the skin. It also tightens pores.

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D.

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STRESS EATING

It's a learned response, and you can unlearn it . . .

You are angry; so you eat. You're depressed—you turn to food. You made it through a successful presentation at the office—you reward yourself with food.

When food is used to solve life's problems, it usually makes matters worse, because it leads to guilt and weight gain, which only compound the feelings of stress. When you eat because of anger, for example, you end up not only angry for the original reason but also furious with yourself for eating

Food is one of the greatest pleasures in life, and it is natural to turn to a pleasure when you are stressed. It probably begins in infancy: the usual solution to a baby's crying, whatever the reason, is to pop a bottle into her mouth. By the time we're adults we've learned that food is for comfort; and those around us encourage this belief.

The point is that eating for comfort or relief of stress or as a reward was *learned*—as a coping strategy—and you can un-learn it, teach yourself to deal with stresses appropriately

The first step is to start listing every mood, emotion, or situation that makes you want to eat. You may find initially that you can only figure out what triggered the eating *after* you've eaten, but you're starting to recognize a connection between your eating and something you were experiencing, negative or positive. You may end up with a list of ten stresses that trigger eating, or just three

After a week of list-keeping, pick a quiet time to go over your list. For each stress or mood, list five appropriate responses that will really solve the problem. For example, if you are tired, an appropriate response would be to listen to music for twenty minutes or take a warm bath, not eat a chocolate bar. Spell it out so you're not tempted

Anger

1. **Play the piano**
2. **Confront the person I'm angry with**
3. **Clean out a closet**
4. **Blast the stereo**
5. **Go to exercise class**

Your list gives you the weapons to resist stress eating the next time

Most stress-eating patterns have been used as coping strategies for years, so patience is essential. No solution for gaining control of eating works 100 percent of the time. Don't give up when you occasionally fall back on old habits; remember that if a technique works even 30 percent of the time, you are still eating less often.—ANNE M. FLETCHER, M.S., R.D

HARVEY FIERSTEIN

(Continued from page 641)

to domesticity takes him through anonymous sex in such monuments to free-floating lust as a leather bar called The International Stud; a bisexual lover; a lover who is murdered by homo-bashing hoods; and a mother who hopes he'll change his affectional preference. *Torch Song* started way off Broadway, then slowly made its way uptown. So did Harvey Fierstein. He started writing for the theater, and performing in drag, in 1971 when he was sixteen. At twenty-nine, he is truly Uptown.

So Uptown that Fierstein's collaborators on *La Cage aux Folles* are Jerry Herman (*Hello, Dolly!, Mame*) who wrote the music, and Arthur Laurents (author of *Gypsy, West Side Story, The Way We Were, The Turning Point* and on and on) who directed. About their collaboration, Fierstein says, in a voice that no one who has written about him has refrained from trying to describe, "I am completely and utterly madly, passionately, and totally lost in love with Arthur Laurents and Jerry Herman."

La Cage aux Folles's first incarnation was as a play by a Frenchman named Jean Poiret. Next, it was a hugely successful movie (which Fierstein has never seen); and now it's an old-fashioned razzamatazz American musical: sets that appear and disappear as fast as a perambulating floor permits; a drag chorus line in sequins, ruffles, and the biggest wigs this side of Dolly Parton; and songs the audience can hum after one hearing. (The opening number, "We Are What We Are," is a natural for Gay Liberation's anthem.) Fierstein, in a recent speech, characterized *Cage* as a show about Catholic guilt. One assumes he was kidding. The only member of the cast who *might* feel guilt is Georges's son, Jean-Michel, who until his moment of truth (when his father sings "Look Over There" while pointing to a disconsolate and discarded Albin) hasn't wanted his fiancée's family to know that his real mother—forget biology—is a drag queen.

"It's been incredible," Fierstein says of working on *Cage*. "It's very close, very much a marriage of the three of us. At one point somebody—I won't say who—said 'Now that we've got Laurents what do we need with Fierstein?' And Arthur said, 'I'm only here because of Fierstein.'

"Arthur played the overseer of the collaborative committee, Jerry played the intermediate, and I played the faraway role in the rehearsal process. And we had a kind of running rule: if the two of us wanted something the third would go along.

"We were scared that we'd never find an Albin. As it turned out, George Hearn was the very first person who ever read for the role. After he finished, we looked at each other and said 'We can go finish writing this thing. We got no problem.' For the rest of the casting . . . we did all the how-abouts. Jerry worked on the musical front, Arthur worked on the acting front, and I watched the political front.

"There was an actor whom I will not name that they were very hot on. He sings wonderfully . . . he has all the charm . . . he wanted to do the show. But I remembered that he had done a lot of anti-gay work, so of course I would not allow that in the show. Being gay was not a prerequisite to being cast—George Hearn and Gene Barry are both heterosexual—but you will not work for me if you are anti-gay. I will make sure that you will not work anywhere I can get my hands on if you are anti-gay."

> **His real mother—forget biology—is a drag queen**

For all that they are homosexuals, however, Georges and Albin represent the ideal, if somewhat outmoded, heterosexual pairing. Albin, the "wife," is a demon of a housekeeper and cook. Georges, the "husband," keeps a steady hand on the helm. Their fidelity to one another is unquestionable, and so is their affection. They are, in fact, a veritable Darby and Joan.

"I show the image of gays as rather middle class," Fierstein says, "because that's the way I am, so I write about my own fantasies. I mean I would like very much for the relationship that I have now to go on—if it's right for us—for the rest of our lives. I was brought up that way. We're all brought up in the same homes, with the same examples. It's just that homosexuals are told that it's wrong—illegal and morally wrong, so that they never feel they're worthy of exercising the same chances. Why shouldn't a homosexual child make the decision to remain a virgin until he's married, or she's married?" (The answer, for the past if not the future, may be in a recent article by Richard Goldstein in *The Village Voice*. "For gay men," Goldstein writes, "sex, that most powerful implement of attachment and arousal, is also an agent of communion, replacing an often hostile family and even shaping politics.") "A heterosexual child," Fierstein continues, "has that option."

Albin's, however, are limited. Fierstein is faintly queasy about Albin's taking a lesson in "masculinity" so as to seem a "man" to Jean-Michel's fiancée's family. "I feel it's fully motivated," Fierstein says, "because it's one more sacrifice he's making for his son." But it's a sacrifice which entails Albin's losing an option—that of being his drag-queen self, and options are what Fierstein is all about. Options, and never having to apologize or explain.

"It's so much easier to be out of the closet," he says. "There's so much less pressure on you. You never have to think about what you're saying. And when you're referring to who you were out with the night before, you don't have to think of who else you were out with to cover. I just know from the amount of interviews that I've done that for somebody like Tennessee Williams, who must have done four hundred million more of them, trying to cover the fact that he was gay must have been a pain. If he had been out of the closet, and if it hadn't been a big deal, he might have written very different things. Maybe not. Still, I would rather have a happy person than another good play. I would rather be a happy street digger than an unhappy artiste."

At the moment, Fierstein is a happy artiste. He has a big show, a "fancier" apartment, another play, *Spookhouse*, opening off-Broadway in the fall; and later in the season he is performing *Torch Song* in London. That he is making money appears to be dawning on him only slowly. When *Cage* was trying out in Boston, he went to a nearby record shop and saw some Callas recordings that cost $25. Not for me, he thought, until "I realized that that was my show playing next door."

About the voice. If Shakespeare's Owen Glendower could indeed call spirits from the vasty deep they'd have sounded just like Harvey Fierstein. —MARY CANTWELL

Mary Cantwell *is on the Editorial Board of The New York Times.*

A WORLD OF DIFFERENCE

(Continued from page 696)

what is especially interesting is the fact that a major cosmetics company has incorporated an almost holistic approach with a highly scientific one, bringing together what until now have been virtually separate worlds in cosmetic skin-care terms, those of *natural* and *technological:* in products containing naturally therapeutic as well as totally modern "performance" elements.

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Fango is the Italian word for mud, and "fango therapy" at the spa, involving rich volcanic mud slathered—hot—in a full-body "wrap" (see page 694) is both stimulating and sedating—and thoroughly renewing. That "renewal" has been bottled: in Fango Active Mud for Face and Body (see page 697).

Five years of research and development of the line took place in Paris, Rome, and in the U.S.—and also at the spa itself, where research is ongoing at the Princess Marcella Borghese Laboratory and the first annual Borghese-sponsored international dermatology symposium will be held next month. All the products will be sold at the spa itself, where they will be incorporated, to some degree, in spa treatments. They are also being introduced here this fall at one store exclusively: Bloomingdale's in New York and nearby branches.

Princess Marcella reminds: "After twenty-five years of Borghese cosmetics, we are now the first to use these spa minerals in skin-care products." Yes. But the spa Terme di Montecatini is a special "other" world, a trip in time back to a more luxurious, leisured life . . . and it is that, perhaps, as much as anything else that makes a stay there a restorative cure. And it is that Borghese is offering with the new Terme di Montecatini line as well: a welcome self-attention and moment of relaxation certain to have beneficial effects. ▽

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SPLENDOR IN THE CRAFT

(Continued from page 653)

panes of glass are heated at extremely high temperatures and then blown. For this, Rockefeller paid, six or seven years ago, about $400; as further evidence of the soaring interest in craftmasters, Patti's work sells today for as much as $10,000.

"When I was looking for an apartment," Rockefeller said, "I wanted some place in which I could build a forest." To describe the apartment's interior, it might be called "Casablanca"—"I once had a terrible crush on Humphrey Bogart," she said—"and the trees and bamboo furniture give it a little bit of a North African feeling." It is a perfect habitat for her crafts collection, with kilim rugs in bright pinks and reds, and strong fabric designs of Jack Lenor Larsen, president of the Board of Trustees of American Craft Council.

Though Rockefeller's current devotion to making and selling jewelry is new, her interest in crafts media stems from a lifelong concern with communication. "Jewelry is a powerful communicator—but we haven't yet translated its language except in a very rough fashion." Her fascination with jewelry as language is a logical extension of her college studies: art and English, with a focus on modern writers.

For the next twenty years, as a wife, mother, and sometime community activist, Rockefeller was surrounded by the most precious and costly of material objects. Yet when she needed a gift to take abroad, she found her greatest successes at America House, the New York City showroom and shop for crafts established by the American Craftsmen's Cooperative Council in 1940. The enthusiastic response her gifts received supported her view that the less well-known arts of American culture needed, and deserved, wider exposure. She began then, as a well-intended missionary with a commitment to the power of the handcrafted object.

"In the early 1970s, I wanted to show what American material culture was like. I wanted to create an exhibition using objects to tell the story of American history." The exhibition never materialized; but, in her research, Rockefeller discovered the American Craft Council and saw the wealth of creativity in crafts.

First as a volunteer, then as board member, Barbara Rockefeller was critical to the growth of the American Craft Museum, the first public institution devoted solely to exhibiting, researching, cataloguing, and commissioning the work of contemporary craftspersons. The museum, which has galvanized the new crafts movement, is the showcase of the American Craft Council, founded in 1943 by Aileen Osborn Webb—a woman with vision coupled with the taste, intelligence, funds, and resolution to carry it out. Rockefeller succeeded her in 1976, for a three year term.

"I seem to enjoy everything more now. Other than being with my children and my friends and getting to know new people, I most enjoy making images. That process has sharpened my perception of the world." ▽

Television interviewer/producer **Barbaralee Diamonstein's** *latest book "Handmade in America: Conversations with Fourteen Craftmasters" will be published by Harry N. Abrams this month. Her videotaped series on the same subject will be shown first in October at the Metropolitan Museum of Art in New York City and then tours museums nationwide.*

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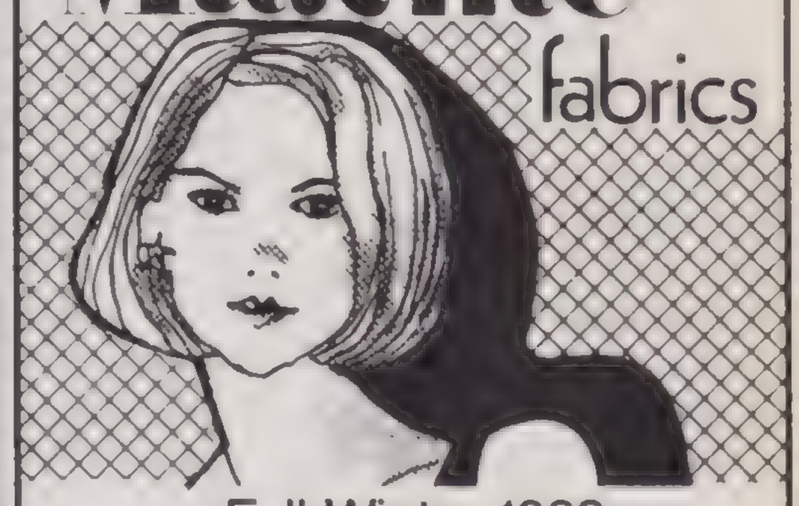

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AT LAST IN PAPERBACK • DELL

EDOUARD MANET

(Continued from page 656)

rendered a passive voyeur by the challenging gaze of the woman, conscious and unafraid of being observed. These self-possessed creatures are decisively naked. In attitude, postures, and expression, Manet's wide-awake, staring models are the first depiction of the modern woman in art.

By studying Manet's choice of models, we learn much about his attitudes toward society and its mores. Manet chose his sitters and subjects carefully and intentionally. Manet's working women were independent in real life, too. Sometimes they earned their freedom from the constrictions of bourgeois morality as courtesans and kept women. One of Manet's most moving portraits is of Baudelaire's Creole mistress, Jeanne Duval, whom he painted toward the end of her short life, when she was no longer a desirable object but a tortured dying woman still proud and self-possessed.

A number of Manet's subjects were ordinary working girls like waitresses and barmaids. His most significant models, however, were artists themselves. The model for Manet's first important nude, the painting known as the "Surprised Nymph," was his wife, Suzanne Leenhoff. A talented pianist who played Wagner for Baudelaire and frequently concertized for her husband and his friends, she met Manet in 1849. She was nineteen and he was seventeen. By painting her the way Rembrandt and Rubens had portrayed their wives in depictions of the Biblical theme of Susannah and the Elders, Manet engaged in dialogue with two of the Old Masters he most admired, equating himself with them and their loving relationships with their wives.

The choice of the theme may have been inspired as well by a play on his wife's name; however, because Manet painted only the bathing Susannah and not the old men secretly observing her, the subject was incorrectly identified for many years as a pagan nymph or Diana, instead of a modest and moral Old Testament Susannah. By eliminating the elders, Manet here, for the first time, casts the spectator in the role of voyeur, eliminating psychic distance and suggesting that the viewer is participating in the scene depicted. This was a daring and novel idea that changed the relationship of the spectator to the work of art thereafter.

Manet did not feel free to marry Suzanne Leenhoff until after his father's death for reasons of social convention. In the meantime, Suzanne, an otherwise altogether correct woman, had an illegitimate son in 1852, identified by Manet's biographers as undoubtedly his child. Léon Leenhoff, as the boy was known, was passed off as Suzanne's brother. After the couple were married, Manet adopted the boy, painting him often.

Suzanne Manet was an accomplished musician, but Manet also painted other women artists, such as the flamenco dancer Lola de Valence, during his early "Spanish" phase, and the actress Méry Laurent late in life. However, the two women Manet painted with the greatest sense of themselves as individuals, indeed defiant individuals, were coincidentally both painters.

Given Manet's new treatment of women as subjects rather than objects, the fact that his two most striking models, Berthe Morisot and Victorine Meurent, were painters seems significant. A brilliant, intense person and a close friend of Degas, Berthe Morisot was the only woman to exhibit with the Impressionists. By marrying Manet's younger brother, Eugène, she literally became a member of his family.

Manet painted Berthe for the first time in 1868, as the enigmatic dark beauty watching a street scene taking place in front of the canvas in "The Balcony." The green velvet ribbon around her neck separates her head from her body in the same way that the black velvet ribbon worn by Victorine Meurent posed as the courtesan Olympia appears as a symbolic division between the face, with its expression of vivid intelligence, and the naked body.

Manet met Victorine Meurent in September 1862. At the time, Victorine was working as an artist's model, although she aspired to be a painter. Manet painted Victorine for the last time, as a woman seated in "The Railway Station," in 1872-73. By then, Victorine herself was painting; and she exhibited a self-portrait in the Salon of 1876, which refused Manet's own entries.

During the first year of their acquaintance, Victorine modeled for Manet's three great revolutionary masterpieces: "The Luncheon on the Grass," "Olympia," and "Mlle. Victorine in the Costume of an Espada." Each, in its way, was a version of the bold, assertive personality and the emerging consciousness of the independent modern woman, in control of her life, demanding confrontation as an equal. In "Luncheon on the Grass," a contemporary version of the *féte champêtre* or lovers picnic, a favorite subject of artists from Rubens to Boucher, Fragonard, and Watteau, the two clothed men are engaged in conversation, while the nude Victorine, chin resting in her hands, stares straight at the viewer, studiously detached and thoroughly unembarrassed. As in so many of Manet's paintings, like "The Balcony," "In The Greenhouse," and "Argenteuil," men seem to be present only as attendants to women, acting as a kind of background for the greater daring of their female companion who fixes the viewer with her steadfast gaze.

The painting of Victorine as a female bullfighter, like "Olympia," belongs to Manet's series of paintings that pay homage to Goya. Once again, Victorine's eyes stare at something outside the picture. While the picadors behind her enrage the bull, the odd and unlikely figure of the girl toreador, her cape a flesh-colored bundle in one hand, her hair tied back with a scarf of a paler, cooler pink, raises her sword, ready to plunge it between the horns of the bull, who will certainly soon be ready to charge, running from the picadors' cruel blows. The way the picture is organized, the bull will charge in front of Victorine, that is, it will be in the spectator's space at the moment of the assault. The way Manet has composed the painting, the object Victorine stares at without flinching, with an expression of courageous confrontation if not actual detachment, is the dangerous wounded animal itself.

This is a strange way to paint a woman indeed: unafraid of danger, physically aggressive, dressed as a man, and poised for the kill. Even contemporary critics realized that Manet was pointing out the artifice of art, even while painting in a realistic style, by using costumes that were not quite correct and creating highly unlikely scenes, like a woman in male attire, on the one hand, and a nude woman with two dressed men on the other.

In the case of Olympia, the undistressed courtesan, posed for by the same Victorine Manet painted as an *espada,* is not altogether nude: like a Cranach Venus, she emphasizes her nakedness by wearing jewelry and hair ornaments; and she also has on shoes. This time, a black servant, who offers a bouquet more openly than Olympia offers herself, looks outside the painting to the left, apparently at the gentleman who brought the flowers. By staring directly at the viewer, Olympia goes even farther in daring, engaging the spectator in the sordid transaction taking place.

The involvement of the viewer in an act of scandalous complicity is the visual equivalent of Baudelaire's addressing the readers of his decadent escapades as "hypocrite lecteur, mon semblable, mon frère"—"hypocrite reader, my double, my brother." Like Baudelaire, Manet addresses a psychological reality, and a moral reality more potent than the reality of the observation of any slice-of-life drama.

Manet's relationship to realism has been another widely debated topic. On the question of realism, he seems to have kept up a running dialogue with two painters, one dead and one very much alive. His admiration for Goya's often irrational psychological reality was balanced by his pictorial critique of Courbet's version of physical realism in painting. For Goya's claim to the objectivity of historical reportage, Manet substitutes the artist's freedom to interpret reality subjectively.

Neither Goya nor Manet was a realist in any strict sense of the term, although they did not idealize their subjects in the manner of academic art. Goya located reality in the truth of his personal experience. Manet, on the other hand, located it in the truth of the medium and act of painting itself. Manet's "Woman with the Parrot," for example, has been recognized as his answer to Courbet's slick, almost photographically realistic painting of a reclining nude, seen from the rear in an erotically contorted pose, who has a parrot perched on her hand. Manet's fully clothed figure of a woman smelling a bunch of violets while standing beside a parrot on his perch translates the cheap, sentimental eroticism of the excitement of seeing an undressed woman in a potentially pornographic situation into an emblem of implicit sensuality.

The luxuriously rich quality of Manet's brushstrokes in this painting, which arouse the desire to touch, is sensual in a way that Courbet's nude can never be. By displacing the sensual from the subject to the medium of his painting, Manet challenges the hierarchy of meaning in painting, insisting that the way something is painted signifies more than subject matter. This displacement of subject matter by formal concerns has been seen as the first step toward an entirely abstract art in which subject is nothing other than the painting itself.

The audacity of Manet's challenge to all that high art held sacred until that moment finds its analogue in the expression of defiance in the eyes of the courageous unconventional women Manet painted. By taking what was still alive in the Spanish, Dutch, French, and Italian Old Masters and synthesizing these qualities into a new art, Manet provided every reason for his being acclaimed as the discoverer of modern art. By presenting women in a new light, as autonomous, active intelligences instead of passive bodies, he also discovered the modern woman; Manet flinched no more from the challenge of her strength than she averted her gaze of defiance from any who would render her less than equal. ▽

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CLASS IN AMERICA

(Continued from page 645)

little sensitivity and imaginative sympathy to hear the time bomb ticking. Just take a few surface indications. Public-opinion polls show that, for the first time since the question first has been asked, the majority of Americans no longer believe that life will be better for their children than it has been for them. Newspapers discuss this ominous fact in terms of class, because class is almost a forbidden category in America. They never discuss it in terms of the injuries that are being revealed.

Or again, the newspapers this year wallowed in the belated honoring of the Vietnam veterans. There was barely a suggestion that we have been witnessing an open class war in America. The Vietnam War *at home* was a class war. The privileged evaded the draft and protested against the war. The unprivileged obeyed the draft and fought the war with barely any honor. As the privileged (Upper Middle Class) of the media simpered over the Vietnam memorial, the wounds of the war had begun to heal perhaps but the class injuries remained.

Yet again, the newspapers report the alarm that ordinary Americans feel at the collapse of the public-school system to which they must send their children. The media and the President explain the collapse in shallow terms; but neither they nor the Democrats think of explaining it in class terms. Yet the truth stands out as hard (and difficult to cut through) as a knot in a plank of wood: the public schools are withering because the economy (and its bosses) no longer needs a liberally educated work force.

But before looking at the Middle Class, let us first try to catch some picture of the class structure in America as a whole. To speak of a *class structure* in America is not the same as speaking of a *class system* in England. The English class system has its seductions for many more Americans than one might readily imagine; and not least, I may say, for members of what Richard Cobden (nineteenth-century British parliamentarian) used to call "the book-writing class." There is some snobbery in this. There is an enjoyment of the deference that, naturally paid to dukes and marquises, is given in some degree to a few others. There are also the genuine attractions of a society that appears to be ordered by some systematic principle.

In its upper reaches, the English class system gives even the visiting American of the "book-writing class" the feeling that he has been allowed a glimpse of some exclusive, very private joke. As Evelyn Waugh once wrote in an open letter to Nancy Mitford, "In England class distinctions have always aroused higher feelings than national honor," adding that these distinctions were a matter of "feverish but very private debate." To feel privy to that debate is seductive to any visitor; but a terminal dose of Anglophilia is not a good qualification for discussing class in America.

So, beginning at the top, to talk of an "Upper Class" in America may seem adequate for a society that has no titled aristocracy; but, even if the country is without titles, of course there is an aristocracy here.

If you take the obvious names of the Upper Class, the Rockefellers and the DuPonts, and so on, they have not made it into Harvard's top club, the Porcellian, just as John F. Kennedy made it only into the third and fourth level clubs. The highest and most impregnable reaches of this aristocracy are to be found among the old New England (especially Massachusetts) families. No Rockefeller or Pew, no Mellon or DuPont, today can compete with the list of aristocratic affiliations and activities that are listed under the name of John Lowell in the current *Who's Who In America;* and why should we turn a hair, since we all know the rhyme about the Lowells and the Cabots, to find that the most senior Cabot today was born the son of Godfrey Lowell Cabot?

There are also other families, bearing names famous in American history—although not of New England lineage—whose members are still active, have two legs and two eyes, produce children, and generally have some sense of social obligation. Although not as set against those "in trade" as the English aristocracy, they nonetheless do preserve some distinction between theirs and new, especially new corporate, wealth.

But the most crucial fact about the aristocracy in America is one that helps to illuminate the whole question of class. The class structure in America is profoundly influenced by the mere size and diversity of the country. There is an aristocracy, but it is uniquely diverse.

Not only from region to region but from state to state and even from county to county, the group is varied in character. Little needs to be said of the aristocracy in the South—either the attitudes that bind it together, or the conditions that make it differ from place to place. But you can go from town to town in the Middle West, and find families that, although they do not seek political office for themselves, or even much economic advancement, nevertheless exercise an influence not unlike that of their forerunners for generations. Towns in the Middle West that were settled by old New England families can still stand out from those that were not.

All the same, the lines within the Upper Class in America are hard to draw, much harder than in England. During the 1980 primary campaign, George Bush made a revealing gesture. He hid the current issue of the Yale alumni magazine which usually lay on his coffee table. Now, a man from a true-blue family would not have had the Yale alumni magazine on his coffee table, even if he had a coffee table; and if he did usually display the magazine, he would not have hidden it, just to prevent reporters from making jokes about it.

If we turn from the Upper Class to the Upper Middle Class, one fact in America now is more significant than any other. Some of the professions—most notably the law and medicine—have been drawn more and more out of the Middle Class, and stand apart from it, in the less than 10 percent of the population who constitute the Upper Middle Class.

Perhaps even more telling and ominous is that this has also happened to sections of what may be broadly called "the intelligentsia." Professors at the great universities; a significant number of artists and others in the art world; media figures and journalists, and a whole range of those in the book-writing class; advertising men and political consultants and many others: these now expect to climb out of the Middle Class just as much as the Superlawyers or the Superdoctors and others at whom they affect to sneer.

Traditionally in all societies, no people slide more slipperily about the whole question of class (and up its greasy pole) than the intelligentsia; but something serious is happening

when, as in the past thirty years, whole sections of the professions become separated from ordinary Middle Class life. When the privileged professors leave far behind the public-school teachers, when doctors are no longer the neighbors of the great middle reaches of the people they are meant to serve, then a class barrier of still unrecognized significance is being erected.

When members of these professions stop sending their children to public schools, when they cease to travel by public transport, when they have no need of a public-health service, then each of these will inevitably and rapidly decline in quality.

This is what is happening in America now. Even a police force will cease to be of real concern to a professional class that can afford to live in reasonably safe condominium buildings with their own security guards. The Middle Class used to look up to the doctors, the teachers, the newspaper editors who lived among them. Now they look up and see only people far removed from them in income and habit.

If we now go to the bottom of the heap—and down there, these days, it is more and more a heap—we are among an increasing number of the Poor. Even *The Wall Street Journal* recently had a piece on its editorial page drawing attention to the growth of what is now called the *Underclass.* Here are those who have given up all hope of regular employment, who have even ceased bothering to register as unemployed. Here are the appalling figures on teenage pregnancies. Here are the families that can depend only on the mother. But here also, overlooked so often, is something else. This multiplying Underclass is developing its own law in its own communities. Unable to find work in the mainstream economy, it more and more creates its own economy. The police increasingly turn a blind eye to much that goes on, while the community begins to police itself by its own rules.

So we return to the great stretch of the Middle and Working classes. It is not only because the Middle Class now so clearly identifies itself with the Working Class that one must in the end consider the two together.

The basic fact is that the (genuine) improvements in the standard of living and consumption of the Middle and Working families in the past thirty years seem today to be leading to fewer and fewer increases in opportunity. But this is not by itself the development that is making the time bomb tick. Most of the expansion of white-collar Middle Class jobs today is taking place in routine white-collar work; this has led some observers to speak of the "proletarianization" of white-collar jobs. Others say that the Middle Class is shrinking—and so the opportunities which used to be associated with the Middle Class—because of the kinds of jobs that are generally now available.

Far more than the "class signals" of consumption, the true indicator of class is occupation. This is where the real injuries are now felt. The work required by the computer and "information" technologies may not give one dirty hands but it is generally menial. People of both the Middle and the Working classes who used to have jobs demanding some skill and even initiative are now confined to routine work which is little different from that of the assembly line. There used to be a large range of skilled trades, from engineers down, which made the Middle Class a place of genuine opportunity. But not today.

Such jobs are now increasingly replaced by work that by any measure is menial. The computer operator or data processor is engaged in more menial work than the foundry worker of a few years ago. An already vast army of secretaries—fobbed off with fancy titles that are meant to disguise their real situation—is doomed to expand in the next few years. Moreover, these office workers even now are paid substantially less than factory workers, partly because they are so replaceable in such routine jobs, but largely because they are not organized by unions as the factory workers were and are.

The same conditions apply in the again rapidly expanding service economy. There you will find many of your high-school and even college graduates—janitors and fast-food waiters and the like—who are not paid substantially less than the workers in manufacturing, but find themselves in jobs that really offer no way up or out.

If anyone doubts the reality of this situation, let him get away from the Ivy League once in a while, and go to the universities that should matter most. The blight that hangs over the state universities now—and so over the whole public-education system meant to feed them—is that the work which will be available to their graduates is likely to be poorly paid, menial in character, and lacking in both opportunity or in individual satisfaction.

The vitality of the Middle and Working classes is being sapped. The American democracy is being reduced to a tiny, highly educated, privileged elite, on the one hand; and, on the other, a great majority—that 80 percent of the population—who are being raised to be no more than helots: not slaves, certainly, as the helots in ancient Greece were not slaves, but also not full, participating citizens with all the privileges of citizenship.

Seven years ago I wrote:

"It could happen that, fifty years from now, six-sevenths of the population will barely be able to read or write, beyond the minimum that will be necessary to survive in a modern society, to read a label, to address an envelope, to perform the mechanical tasks of their occupations, to complete their tax returns, and then to watch television, which the privileged one-seventh has considerately provided for them." Now, a mere seven years later, such a development seems unlikely to take fifty years. America is almost at that stage now.

The educational system and commercial television are directly related. Let us take one creature fact. The oil corporations provide pots of gold to feed the Middle Americans the addictive doses of prime-time television. Then they come along—with their "*Masterpiece Theater* is brought to you by a grant from Mobil Oil"—and provide a small, conscience-saving, mouthful of elitism. Commercial television and the advertising accompanying it are today's version of "Let them eat cake."

It does not worry me that a professional Upper Middle Class enjoys its good fortune, even scans the *Horchow Collection* catalogue while hiding it inside *Commentary*, and begins buying summer houses in the Hamptons, or the Vineyard or the Cape—they have learned to abbreviate them all correctly, even if they have forgotten how to say "Jersey"; and I even find it quite amusing that they refer to these suburbs as "the country." But when a professional Upper Middle Class turns itself into a self-reproducing elite, given even to the most naked forms of nepotism, leaving behind a Middle Class that now cannot identify itself with those immediately above, then Jefferson himself might well have shuddered for America. ▽

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PHILIP GLASS

(Continued from page 642)

Chéreau's modern-dress production of Wagner's *Ring* at Bayreuth, recently seen by millions) . . . at the movies (Franco Zeffirelli's ten-handkerchief film version of *La Traviata*) . . . and soon, even to Broadway (Peter Brook's reinvention of *Carmen*—ninety minutes long, four main characters, incidental music by Bizet—opening in NYC in October).

Meanwhile, opera booms at opera houses. NYC's Metropolitan celebrates its centennial on October 22 with *two* four-hour galas. This black-tie, $1000/top-seat glamour event of the New York season will be satellite-beamed around the world, reaching the largest opera audience in the history of the art.

Why opera now? According to Philip Glass: "Opera is something we thirsted for . . . something we needed esthetically." (This craving is, perhaps, our natural, even physical, reaction to the stone-cold purity of dance, music, and theater of the 'sixties and 'seventies.) "By working with visual and performing artists," Glass goes on, "I've made my music respond to a cultural need, fill a cultural void."

But will the new opera go too far? "Opera is a vocal form," says Robert Jacobson, editor of *Opera News.* "In some cases, the vocal virtues are being lost in the quest for verisimilitude or theatrical effect." On the other hand, opera has finally, irrevocably, escaped from its artistic straightjacket . . . and composers like Philip Glass have awakened a sense of the art form's potential, its urgency. ▽

"WOMAN WRITERS"

(Continued from page 644)

She did not flex her muscles, or "give birth" to novels—nothing so physical. Writing is, after all, an unnatural act. Creation, not procreation. The matter of fiction lies without, the organizing consciousness, within.

But suppose that the organizing consciousness is mainly self-consciousness—the self used as a reference point for every observation—what kind of book do we get? Most often, a book of unsought revelations, the fictional equivalent of "let me tell you about my trip." Self-consciousness, unfortunately, is what appears to prompt the work of many of today's "woman writers." Consider Erica Jong: what heroine in her books does not resemble her, or make reference to her (modern woman's) life? Even when Jong was writing about an eighteenth-century adventuress, did not her own neckline drop? Or take Joan Didion, a substantial critic but a self-indulgent novelist: when Didion gives us, in her fiction, sulky, neurotic California women with limp hair and morbid obsessions, who springs to mind? "Self-consciousness," writes Ozick, "narcissism, solipsism—is small nourishment for a writer. Literature is hungrier than that."

But are men less solipsistic than women? Perhaps male novelists are generally less driven to identify themselves (all of "mankind" is their province, after all). Some literary women have made a virtue of disguise: George Eliot, George Sand, Henry Handel Richardson, all were women who felt compelled to shed gender in order to write freely. To be a "woman writer" in the last century was to be encased in domesticity, in romanticism.

In the twentieth century, the idea of "feminine sensibility" (along with its sidekick, female sexuality) began to attract some respect—think of the work of Anaïs Nin—but the boundaries remained essentially the same. No woman of this generation has yet attempted a *Moby Dick,* or even an *Ancient Evenings;* the finest fiction by women today is small scale, the work of Ann Beattie, for example. Mary Lee Settle is the only woman in recent years to attempt fiction on the grand scale. Are others afraid to think big?

Literature is hungry now for writers who are women and who, like Cynthia Ozick herself, listen and look, and brave the great world; for fiction that is not self-referential. Ozick's new novel *The Cannibal Galaxy* (Knopf) is for this reason, among many others, an extraordinary piece of work. It is about European traditions and American dreams, about astronomy, Jewishness, fathering, mothering, love, pride, despair, ambition, self-destruction . . . the list could go on. The book is about the world according to Ozick, which is significantly different from Ozick's world.

The principal character in *The Cannibal Galaxy* is, oddly enough, a man, a French Jew who has survived the Nazi persecution to found a school in the American Midwest. Principal Brill is a man bisected by two cultures, one classical, the other Hebraic. The halves will not meet. The self refuses to be redeemed. Strangely, it does not occur to Brill to enter psychotherapy. He is thoroughly alone, "in the middle" of time, space, and of his own stopped life.

Compare another novel, *Disturbances in the Field* by Lynne Sharon Schwartz (Harper & Row). The protagonist is a woman, an upper-middle-class Manhattanite who lives on the West Side with her happy family, two girls, two boys, and a husband who reads her like a book. Her friends (and she) are professionals. One friend is a psychiatrist; it is he who explains to her about "disturbances" in field theory, physics: "It means that something intrudes between the expressed need on the one hand and the response on the other. So the need doesn't receive the proper response and the transaction remains unfinished."

If that sounds not like physics but like psychology—quite right, the woman *is* going to suffer a cataclysmic "disturbance," and all hell is going to break loose in the emotional field. Lots of names will intervene—Heraclitus, Plato, Anaxagoras—but don't be fooled: Freud's the one. The heroine will lose herself, and she will find herself. Guaranteed.

Disturbances in the Field is not a bad book. Not unappealing. The point is, we can bet that Schwartz herself is an upper-middle-class professional woman who has lived in Manhattan, is married or divorced, has children, has been in therapy, has studied philosophy and science in an Ivy League school. Whereas we would probably never guess from her fiction that Cynthia Ozick has been married for upwards of twenty years, lives in a suburb of New York City, has been an active feminist—and it couldn't matter less. This book is not about her, though it is about what she knows. Philosophy, science quicken *The Cannibal Galaxy;* they only weigh down *Disturbances in the Field.* Here, a few lines from Schwartz:

> In the midst of life, our children, husbands, work, money, aging parents, and shall we take lovers are the daily ontological quandaries. What a falling-off, from that grand fire of Heraclitus that sparked the universe, to our small fires within. And yet to demean the personal is a form of sophistry . . . as well as a form of self-deprecation, feminists say. In any event, what we discuss with fervor today is our lives, their inner workings. This is a tedious sort of fascination, a fascinating sort of tedium. A casuist's labor. When we have thoroughly dissected our aberrations from some Platonic Idea of ourselves, parsed our neuroses, we move on to a more pragmatic question, just as Greek philosophy . . . moved from scientific to epistemological to ethical . . .

Now, Ozick:

> It was surely the most eccentric lecture on the Theory of Education that Principal Brill had ever heard. . . . She was daring, her pursuit was prodigal, she was afraid of nothing: and then, quite tamely, she arrived at the bee . . . how the bee, midflight, is the instrument of Purpose, though its fuzz and its buzz and its wingedness have knowledge only of their own freedom. . . . It smells, it sees, it flies, all of its own will, all of its own delight, and all the while the poor gulled bee is a puppet, artfully deceived, deluded, managed and manipulated. Recondite to any human eye, the pigments in the plants and flowers reflect high-energy ultraviolet light, this invisible yet shouting shine lures on the sensitive bee, it lights in the belief it wills to light, when the truth is it is being drawn on by the paradisal fragrances of the secret sugar compounds that ambush it amid nectar and pollen. And the same with us: when we most imagine ourselves drunken and wild,

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That bee, with its "fuzz and its buzz, and its wingedness," those flowers with their "invisible yet shouting shine" are miracles of language and thought. By comparison, Schwartz's words stumble blindly across the page, not a live noun or verb among them; not ideas, just reflections about "us" ("what we discuss with fervor today is our lives, their inner workings"). But do we want, or need, to identify with this self-observing narrator? Is she—are we—"fascinating" enough to justify all this ponderous talk? Better to be Ozick's "us," participants (male or female) in the cosmos, than to settle for Schwartz's specifically female "tedium," her practical philosophy. "God is in the details," as Ozick frequently remarks. But when observation submits to explanation, when every verb is ultimately reflexive, the novelist fails to create a world—thus betraying the reader, and herself.

The quintessential "woman's novel" has just been published in this country. It is called *The Words To Say It,* (Van Vactor & Goodheart) and it was written by a Frenchwoman named Marie Cardinal whose previous works have been bestsellers and prize winners abroad. *The Words To Say It* has already been made into a film starring Marie-Christine Barrault, and will be released in the U.S. this fall.

The novel is frankly autobiographical: Cardinal was a deeply disturbed woman whose psychosomatic symptom was continuous vaginal bleeding. For years she obsessed about her female organs and their malfunction, until intensive psychotherapy quelled her symptom and she was able to think about other things—her mother, her past, the trauma that set the blood flowing: a Madame Ovary for our time.

If that seems cruel, think how exhausting it is to listen to this woman, who is, in effect, saying: "Let me tell you about my disease. Here, step by step, dream by dream, is my interior life." It never occurs to the author/narrator that we might not be immediately fascinated by "the blood . . . its soft and tepid presence for more than three years between my thighs, the two curettages I had had to stop its flow," or of "my joy on the days when it seemed to dry up, only to show itself in its brownish traces, brownish, then ochre, then yellow." God is in the details? Perhaps not.

The Words To Say It is graced by a preface and afterword from Bruno Bettelheim, who loved the book. It is, as he claims, a strikingly accurate description of the psychoanalytic process. He believes it to be an almost perfect novel as well. But listen for a moment as the narrator tells about the onset of her malady:

I went to see the doctor with my mother. He confirmed her diagnosis: "It's nothing, it's your nerves. You must have had a little tachycardia, and certainly a slight tendency to swallow air." "A little," "slight." The words were so minimal! And yet what could be worse than what I had experienced? Can one suffer more? Is there any greater human misery?

This is the tone, the attitude that, to a greater or lesser extent, pervades so many novels by today's "woman writers," and diminishes their art. To leave the confines of the self, in order to locate the self in a larger and (possibly) more heroic context, is one goal of literature to which writers who are women might aspire. Cynthia Ozick is one writer with aspirations. There must be more. ▽

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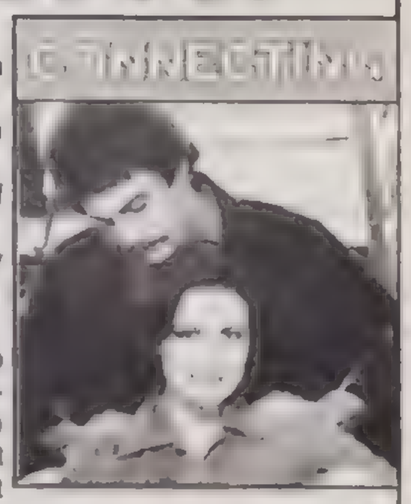

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"HI, SOCIETY"

(Continued from page 647)

eligible bachelors. Rosie's literary stance was as a declared outsider whose assumptions about what girls want to know was unabashedly cynical. In short, does he have enough scratch to keep you up to scratch? When the column got into its stride, I used to get calls from ratty-voiced debs that began 'Look, I'd like to remain anonymous but I know this frightful shit you really ought to send Rosie Boot to interview.'

Young society, I discovered is now almost permanently airborne. Not just on traditional up-market hops like Tuscany but long-hauling it to the Sydney social season in January, to Alaska for the salmon fishing in July, the Manhattan cocktail circuit in November. Traditional English events are often upstaged by more glamorous happenings across the Atlantic. "Are there any Englishmen left in England?" wailed Jerry Zipkin, Nancy Reagan's walker, last summer. In June the Derby, for instance, is now mainly attended by feuding gossip columnists and rising jewellers while in August the erstwhile fun people at Cowes Week and the Dublin Horse Show now head for the glitzier zones of Long Island instead.

The spirit of Concorde intruded again at Glyndebourne. 'I suppose,' mused a deb's delight throwing open his picnic hamper, 'Opera is now the middle-class cocaine. Everyone here is paying 60 quid for a toot of Rigoletto.'

Surprisingly, the people who most vigorously entered into the spirit of the new double-edged *Tatler* were those I'd expected most to oppose it—a group I christened The Bright Old Things. I was taken up by the golden oldies like the Hon Dolly Burns, Sir Iain Moncreiffe of that Ilk (who whipped his false teeth out at lunch at Langan's with the cry, 'pretend it's a butterfly!') and the late Geoffrey Keating who constantly lured me to dinner parties which turned out to be *à deux*. Lady Aliki Russell, once Miss Greece in the 1930s was another frisky septuagenarian whose face recurred with dizzying regularity as I pored over the light box looking at social snaps. A lunch party at her house in Chester Square was rich in other Bright Old Things. I was placed opposite one who, unless I misheard him, said he lived in Nostril Abbey. At the end of the table was the guest of honour, one of the brightest old things of all, the Dowager Duchess of Buccleuch. 'You've got that French man on your right at lunch,' she told me, indicating an ancient eminence with a hearing aid, 'The only thing I know about him is that he was a famous *aviateur* in the war and a collaborationist. They say he was responsible for having his mother-in-law turned into lampshades.'

'Was he a friend of Nancy Mitford's?' I asked (I had dined at Dolly Burns's the night before and the other guests all seemed to be writing biographies of the Mitfords).

'I doubt it,' shouted the Duchess. 'After the episode with the lampshades I'm afraid he was rather shunned by the smart set.'

My love affair with the older generation reached its zenith, some say its nadir when I engaged the Duchess of Argyll to write a gossip column. The idea was to upstage Betty Kenward, for decades Jennifer of Jennifer's Diary on *Harpers and Queen,* who kept sailing into the right parties ahead of *Tatler* like a giant powder-puff. It became a contest of coiffure. The Duchess, whatever her penchant for boosting the PR man of Philippine Airlines, cut a dramatic figure as she cruised out of the Grosvenor House where she lived, her hair dressed into crenellated ebony, her pale skin powdered like Marat. Mrs Kenward, on the other hand was an implacable meringue topped by a girlish black velvet bow. Unknowing hostesses who sat them together would sight them back to back, leaning on fists of kid leather. It was one of the thorns in the Duchess's side that the press never afforded her the same respect as Mrs Kenward, even though as she kept insisting, they were both in the same profession. She phoned me constantly on this score, and sometimes appeared at my office in Bruton Street impeccable in a 30-year-old Chanel suit carrying her poodle, Alphonse. 'Some saucy monkey from the *Evening Standard* has been on to me asking how I'm paid. If he rings you, please send him packing.'

The saga of Mrs Eva Goodhew's head-dress gala at San Lorenzo was thirty yards of bad road. Mrs. Goodhew, a sleek German blonde recently divorced from her MP husband and befriended by Pierre Trudeau ('the press are so cruel! They said because I lost the MP I went for the PM!') was determined that her head-dress gala should be the only major social event of the summer season. Only the editor of *Tatler* should be allowed to deal with the picture arrangements. 'I am very very worried about which head-dress shall I wear' she often rang to say, 'the little bananas or the hat made out of cocktail olives?' but as time wore on she became more concerned about omens of a laissez-faire attitude among her guests towards the important head-dress theme. 'One of my friends rang up and said she will wear a garland in her hair. I said *absolutely not.* Surely you can make an effort? Can you not put some Christmas decorations on your head? Can you not festoon a birdcage and be a little *fou* with that? The British are so *lazy.* Only in Paris do they understand a party. Thank goodness there are some real people around like Aliki Russell. She asked me to find a very tall car for her so I *know* she must be trying.'

The guest of honour was the Spanish ambassador. Mrs Goodhew was not amused when our photographer, the celebrated Tom Hustler, nearly strangled the castanet player with his electric lead, and had a sneezing attack all through the flamenco solo. Hustler, I came to realise, may achieve brilliant results but he has a talent for social overkill. 'You asked if you could send a photographer and I open the door to a mountain. Electric leads! Flash guns! A regiment of assistants!' thundered Lord Weidenfeld when I'd persuaded him to let Hustler take 'one or two very discreet snapshots' of a private dinner for Henry Kissinger. Hustler, however, was as unfazed by this reception as he was by the beetroot face of the choking castanet player. He cruised through the room leaving a trail of upturned ashtrays stopping only to say 'How's tricks?' to Lord Carrington or give a thumbs up to the Governor of the Bank of England. 'Definitely not a full page here, dear,' he shouted at me as he crashed off into the night three hours later with a handful of cheese footballs.

I decided that what *Tatler* needed was a few scoops. It also needed to invent a new galère of social personalities. This was not as easy as it might seem. Glamour Queens, especially, are in particularly short supply nowadays. Dewi Sukarno, the still ravishing widow of the Indonesian dictator was eager to get me to Paris to write about her exciting lifestyle.

When I arrived at the smart address in the Avenue Montaigne I found that Madame Sukarno lives alone with her daughter in a suite of shadowy rooms festooned with suspect Oriental mementoes and effusive Christmas cards. She kept excusing herself to make phone calls to "Charles of the Litz." It was not a scene to make the heart sing. Stars, stars, where were the stars?

I spent time cultivating a group I called the Footnotes. These were the people listed under their own name in the back of someone else's biography. They can often be spotted hovering round the new-book island in Foyles busy looking themselves up in the latest memoir.

There are plenty of young Feetnote coming up on the scene—many of them in the fashion world—and the point about them for an editor is that they lead one to the star. Manolo Blahnik, the exotic cobbler who owns Zapata, where all the smartest girls buy their shoes, is (no doubt, appropriately) a formidable Footnote. He is destined to be a relentless pass-through character in the biographies of Bianca Jagger, Paloma Picasso, Jerry Hall. With his slicked-back Chopin hair, cosmopolitan origins and intimate knowledge of shoe-size his access is unbeatable. 'I love feet,' he told me once. 'If someone hes horrible feet I try and like them very much but I find it hard. The trouble with England is, too many people hef horrible feet. The whole blotter countrer is going to rot. You hef to give T.V. to the masses O.K. but there's another third and we are bored out of our minds.'

It was through the good offices of Manolo Blahnik *Tatler* got its cover picture and my close-up view of Princess Caroline of Monaco after repeated 'no's' from formal channels. A phone call to Zapata from fashion editor Michael Roberts confirmed that: yes, Her Serene Highness was coming in to try on a pair of gold sandals. Our grovelling letter requesting the interview was secreted in the tissue-paper alongside the sandals and success! From the humble beginnings of a Zapata shoe-box Roberts and I found ourselves whisked inside the peach-coloured-portals of the Princess's house in Monaco.

Royalty-watching is a major preoccupation for the social journalist and so, perforce, is the watching of their friends. I was able to observe both in Mustique when I went to interview the Hon Colin Tennant and found Princess Margaret had just arrived on the island with her house party—Roddy Llewellyn and the NYC Venezuelan socialites Reinaldo and Carolina Herrera ('Busy, busy,' shrugs Reinaldo if one asks him what he does with his life). While Tennant played the outrageous entertainer clapping his hands to produce magic picnics and barbeques the weekend never lost the latent unease of a royal presence. What, I asked one of the Mustique householders do the royal party do all day? 'The same as everyone else' he replied. 'Except in a slower, grander, duller way.' I felt the sensation again around Prince and Princess Michael of Kent when Princess Michael threw open the ornate doors to an heirloom-stuffed room in Kensington Palace with the cry 'This is our rumpus room.'

One discovers that the people who mix with royalty regularly, however relaxed and contemporary they seem, only survive as royal friends because they are, at heart, old-style courtiers. A year after I interviewed Colin Tennant on Mustique I went to Holkham Hall in Norfolk to do a piece on Lord Coke, then in the middle of a controversy about selling the Leonardo Codex. Holkham is the family seat

of the Leicester family which Tennant married into. (His wife was born Lady Anne Coke). The house where Lady Anne was brought up is an austere, high-minded Palladian palace in a windy park overlooking a lake inhabited by serious geese. The entrance hall, based on a Greek temple has a vast ornate dome held up by columns of Derbyshire alabaster that look like swirling slabs of Windsor cheese. As I wandered through the freezing, funereal rooms I came across a wedding photograph displayed on a cordoned-off table. It was of Colin and Lady Anne Tennant, he freshly bald and very fifties, she glacially blonde with the Queen Mother and Princess Margaret sitting in the front row.

The antics of Mustique fell into a new perspective and I saw a dimension to the story I had missed. It reminded me of the remark Tennant had made as he watched me watching Princess Margaret. 'I think there is a danger of being a little too amusing, don't you?'

We flirted with this danger regularly on the new, whacko *Tatler*. It was impossible not to offend some people inadvertently while deliberately risking the offence of others. One throw-away gag in a social caption could cost one the cooperation of the entire clan.

It was the Summer of the Royal Wedding so perhaps it was not surprising that the upper classes were in a highly strung mood. All Prince Charles's friends were anxious not to put a foot wrong with the unknown quantity Lady Diana Spencer before they knew whether they were in or out. (Out as it transpired.) As far as the *Tatler* was concerned, Lady Diana provided an unlooked-for social bonanza that almost eclipsed the splendour of Mrs Eva Goodhew's head-decor party. At last hostesses had a patriotic excuse to rattle the family rocks and fly in the steel bands. They all started jabbering again about the return of a smart, formal exclusive well-mannered Society. Watching the transformation of Lady Diana from a hesitant mouse into a glittering *femme fatale* was a source of fun and wonderment. She was an upper-class Cinderella starving herself, streaking her hair Hollywood blonde, taking her face to the best make-up artiste in town, flaunting bare shoulders at the opera, putting to rout the time-honoured traditions of royal dowdiness and at the same time—all her tired old gossip-column rivals.

I met the Princess of Wales at the American Embassy a year later. She had become startlingly self-possessed, leading the small-talk with a slightly pointed chin, gallantly keeping each joke on its trapeze before gliding off on her new casters to the next palpitating group.

I liked to think Lady Diana's transformation was the key note of the revamped *Tatler*. We too believed that a sense of fun and fashion did not mean kissing goodbye to the cruddier joys of stalking and salmon-fishing, and won the glossy seal of approval when Condé Nast, owners of *Vogue, House and Garden,* and *Brides* made it clear to our fearless proprietor Gary Bogard they would now like to add the *Tatler* to their stable. It was the first time Condé Nast had bought a new magazine title in Britain for twenty-five years. The sale took place in April 1982 and we moved from our honky-tonk outpost in Covent Garden into Vogue House, in Hanover Square.

That winter Rosie Boot attended a wedding reception in the City of London. All the grandest people in England were there, disgorging from shooting brakes and Rolls-Royces to celebrate the union of a young Irish aristocrat and his bubble-faced bride. Roving the clusters of aunts, Rosie felt that so much eccentricity under one roof must be evidence of centuries of in-breeding. Hen-faced dowagers squawked at each other, middle-aged earls rummaged in their nostrils with napkin-sized handkerchiefs. A pterodactyl wearing a double row of pearls wheeled by on the arm of a baron with three stomachs. The chairman of an auction house ray-gunned his halitosis at a notoriously skint stately home owner. As she cruised each draughty, capacious hall looking for an eligible bachelor, Rosie saw that waves of self-interest as much as blood united this enormous clan. No token hairdressers or cosmopolitan shoe designers had slipped in here. This was a serious wedding, a bonafide finger-buffet, the shape of smart, exclusive well-mannered things to come.

Except of course, the joke was it had never gone away.

Outside it was freezing sleet and the lights of Big Ben, that corny, placemat view, lent the evening a 'fifties timewarp feeling. I felt a stranger from a parallel present. Ms Boot was after a title. But what about me? Going back to the office to look at the same faces on the projector where I knew I'd like them better.

In my three years of editing *Tatler* I had been Alice through the Lightbox. It was time to return to reality or find myself stranded—on the other side.

Lady Hartwell—deceased. Wife of owner of *Daily Telegraph.* Well-known hostess, especially for election-night parties

Marg of Arg—second of three wives of the Duke was Margaret Whigham, famous deb of the early '30s

"Fruity" Metcalfe—equerry to Duke of Windsor, was best man at his wedding

Marchioness of Dufferin and Ava—was Maureen Guinness, brewery heiress

"Lucky" Lucan—The Earl of Lucan, who disappeared nine years ago, after the murder of the family nanny in which he was implicated

Lady Diana Cooper—famous beauty of '20s, actress, and author

Lady Lampton—wife of conservative MP who gave up peerage to remain in the Commons

April Ashley—transsexual. Was a man. Became a model, was married and divorced

Hon. Dolly Burns—daughter of Lord Duveen. Lives in the West Indies

Dowager Duchess of Buccleuch—over eighty years old, was Mollie Lascelles, '20s socialite, was "in on everything"

Lord Weidenfeld—of Weidenfeld and Nicholson, publishers. Literary and forensics enthusiast

Lord Carrington—Foreign Secretary for Mrs. Thatcher. Resigned over the Falkland crisis

Hon. Colin Tennant—son of Lord Glenconner, friend of Princess Margaret, owns the island of Mustique. Wife is lady in waiting to Princess M.

Sir Alfred and Lady Clementine Biet—South African diamond merchant, art collectors, live in Ireland

Sir Iain Moncreiffe—Scottish lord and baronet, authority on Scottish history and heraldry

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NEW YORK COLLECTIONS

(Continued from page 594)

it's a shape he continues to evolve, whether as a suit jacket—rounded and softer over slightly softer pants, in black worsted wool—or as an evening "jewel" with his one-of-a-kind ornamentation. . . . **Good-looking longer jackets in tweed were everywhere:** at **Ralph Lauren** in his signature longer, square-shouldered shape . . . at **Basco**—the real thing, a man's tweed jacket women are buying . . . **Alexander Julian's** roomy menswear tweed jackets . . . and at **Calvin Klein,** a strong square-shouldered look in a number of menswear checks or plaids. . . . What's also interesting: the number of jackets in bright colors to wear over black . . . to wear as an accessory. At **Anne Klein II,** a group of bright Shetlands—fuchsia, red, green, purple—in a longer, square-shouldered shape or a more fitted riding jacket shape . . . **Ralph Lauren's** key jacket in hot pink . . . at **Breckenridge,** a bright blue wool poplin soft-shoulder jacket . . . . and a sensational outer jacket of purple padded leather at **Pinky & Dianne.**

No question, more pants than skirts. And the best-looking pants, no question—classic trousers. **A key look: menswear-striped trousers** . . . at **Ralph Lauren,** at **Calvin Klein**—they have a dash that goes with this racier way of dressing. Other menswear patterns: plaids and checks at **Bill Blass, Calvin Klein's** windowpane tuxedo trousers . . . **Basco's** tweed trousers . . . **Ralph Lauren's** "country effect"—tweed with ribbed or banded cuffs. . . . And grey flannels everywhere—from dark charcoal to palest grey. Grey flannel trousers at **Calvin Klein, Barry I. Bricken, Stanley Blacker, Breckenridge** to give an idea of the range . . . at **Pinky & Dianne,** offbeat grey flannels—cropped, peaked in back. . . . An easier take: **Zoran's** narrow grey woven pull-on pants . . . . and from **Michael Kors** and **Neil Leonard** (a name to watch for easy, laid-back dressing)—cropped pants. . . . Different trousers at **Perry Ellis,** with his super-high waistband, day and night, in an across-the-board range of fabrics.

While you see fewer skirts, the skirts you do see have been carefully thought-out—another "effect" of a good sportswear season—the rethinking of pieces. **Perry Ellis'** high-waisted shape in a skirt—very narrow through the hip, softer at the hem, below calf in length. . . . **Norma Kamali's** "trumpet" skirts—also longer, narrow, then soft (a continued Kamali success—her narrow, short jeans skirt—now available in chino) . . . Hard-to-beat grey flannel skirts—**Calvin Klein's**—narrow, but with an inverted pleat for easy moving . . . and **Anne Klein & Co.'s** dark-grey flannel—narrow, below calf, belt loops at the waist . . . the longer, gentler skirts at **Gloria Sachs** in soft tweeds . . . Skirt shape to keep your eye on: the sarong skirt at **Anne Klein II**—in grey flannel and in wool crêpe.

News this year: the way the ease of separates dressing moves into evening. And for easy evening, the word is "sweater"—that shape, that idea dominates, whether or not something is really knitted. And, depending on the level of ornamentation and the accompanying piece, sweaters that move to a more "dressed" situation. The easiest accompaniment—everywhere—the ubiquitous grey flannels. **The sweaters:** at **Bill Blass,** the low-key glamour of a black crewneck with metallic stripes . . . and the high-voltage glamour of his tiger-sequin top, his bold beaded-and-sequined designs . . . at **Oscar de la Renta** sequined flowers on a lace-edged sweater in black, white, and pink . . . his star-sprinkled tank and crewneck tops in red, black, and blue

NEW YORK COLLECTIONS

(Continued from page 723)

. . . and the all-out dazzle of his argyll sequin sweaters over leggy, narrow, tulip-wrap skirts (in irresistible colors!) . . . **The evening sweater continues: Gloria Sach's** black bugle-beaded, slim-fitting sweater over a narrow black silk skirt . . . **Calvin Klein's** rhinestone buttoned cashmere sweaters with taffeta skirts and at **Michael Kors,** nubby rag wool sweaters with taffeta skirts. . . . **The sequins continue:** at **Giorgio Sant'Angelo,** a sequined cardigan and pullover . . . sequined tops at **Cathy Hardwick, Rebecca Moses** . . . sequins in color at **Andre Van Pier**—green, blue . . . **John Anthony's** gunmetal pullover in sequins with grey flannels . . .

The word for big-evening dressing is narrow. A prevailing narrowness whether something is long or short. Another word that applies: luxurious. Never as many sequins—shiny sequins, matte sequins; never as much beading—but glorious weightless beading. The extraordinary beaded dresses of **Geoffrey Beene**—his provocative, wave-patterned leggy chemise . . . the avant-garde sequins of **Stephen Sprouse** on his graffiti-print tank dresses and bateau-neck dresses—the leggiest of all! . . . Beading at **Halston**—in his narrow-falling tunic tops, narrow skirts. . . . **More luxury at night: lace!** Velvet and lace—the black chemise at **Bill Blass** . . . the lacy lingerie touches—a slip-strap, a hem—on **Fernando Sanchez'** witty, flirty jewel-color satin short dresses . . . **Geoffrey Beene's** confection of lace—in mauve and bronze—scoop neck, 3/4 sleeves, with a dropped waist and soft full skirt . . . The charm of trompe l'oeil at night—again, done very "splendidly"— the trompe l'oeil jeweled belt on **Bill Blass's** one-shoulder panne velvet dress . . . the clusters of medals and decorations on **Oscar de la Renta's** long narrow dresses in velvet and in silk . . . the gold "body" dress at **Beene** . . . **More shimmer at night: in coupe de velours**—in **Geoffrey Beene's** deep-colored T-shape chemise . . . in **Gloria Sach's** coupe de velours skirts with bugle-beaded velvet jackets.

From this all-out luxury at night to the raciness of menswear dressing to the softness of cashmere dressing . . . it's a season that provides distinct ways of dressing. And a few surprises . . . a season in which gloves suddenly make you smile—colored, jeweled, wrapped, layered, even white officer's gloves (at **Perry Ellis**) . . . a season in which a hit of color—in everything from a big fur muff to a muffler—is a quick delicious effect with black, with grey, and with the new subdued tweeds . . . a season in which shorter hair establishes a line and a definite look . . . a season whose upbeat spirit can be symbolized by **Geoffrey Beene's** upbeat "finale"—perfect sequined trousers, a belt of red lips, and a sequin sweatshirt emblazoned with "love and kisses." . . . ▽

GLENN CLOSE

(Continued from page 643)

Mary Kay Place) directed and co-written by Lawrence Kasdan *(Body Heat, Raiders of the Lost Ark).* Then, in *The Stone Boy,* a tender story about a rural Montana family, Close plays in the attractive company of Robert Duvall and Frederic Forrest. In *The Bostonians*—the Merchant/Ivory film of Henry James's novel—she's yet again a fervid feminist. And in *Something About Amelia,* the toughest television movie of the season, Close is a mother faced with the fact that her husband has been sexually molesting their thirteen-year-old daughter.

So far, Close has played Good Capable Women. They may be slightly crazy and you may not always approve of what they do—Sarah is so generous she lends her husband out for the night to a needy woman friend—but Close does it all with such conviction and grace, she makes even extremism look good. We welcome the menacing character she plays in *The Bostonians.* Close does, too—she's ready to be bad: "You know, people would never think of me for the role of a hooker. But that's exactly what I want to do next. A hooker with a Bronx accent."

—DEBORAH MASON

MOVIES: FRIENDSHIP

(Continued from page 643)

Donald Sutherland, Arrival Sean Penn and the infinitely charming Wally Shawn, who brings both sense and a sense of the askew to whatever he does *(My Dinner with André, Manhattan).* . . . In *Harry & Son,* Joanne Woodward and Ellen Barkin have high billing but the heart of the film is a father-son relationship between Paul Newman and Robbie Benson. . . . In Richard Gere's next—*Honorary Consul*—from the Graham Greene novel—no women star at all: for "love interest," we must count on the camera to lust over Gere as it usually does. . . . Political bedfellows make good movies: Nick Nolte and Joanna Cassidy team up as journalists (and lovers) caught in Nicaragua with Gene Hackman in *Under Fire*—this year's *Year of Living Dangerously.* . . . Which brings us to Sigourney Weaver, loving co-conspirator with preppy comic Chevy Chase, who tackles the military-industrial complex in William Friedkin's nuclear comedy, *The Deal of the Century.* . . . In *Return Engagement,* Watergate clown prince G. Gordon Liddy and Dr. Feelgood Timothy Leary exchange friendly fire, debating drugs, Right vs. Left and the Future of Our Youth. . . . Two foreign-made, each its own fascinator: David Bowie is P.O.W. "Straffer Jack" caught in a Japanese camp where his heroic spirit is finally broken in *Merry Christmas Mr. Lawrence,* directed by Nagisa Oshima *(In the Realm of the Senses),* and Hanna Schygulla is the draw in *A Love in Germany* directed by the always remarkable Andrzej Wadja *(Man of Iron).* . . . Just when you thought you wouldn't have Ingmar Bergman's movies to kick around intellectually anymore—*Fanny and Alexander* was billed as his last film—here's *After the Rehearsal* . . . about a director planning his last play. . . . Much to anticipate, all in all, and yet—says Julie Christie, who is quirky, elusive, and beautiful in this month's *Heat and Dust,* speaking for tens of smart actresses: "I would love to be in a film that somehow reflected my life—not as an actress but as a woman. I want to see our ordinary experiences, hundreds of them, that I damn well never see on the screen."

TELEVISION: The bigger the better when it comes to the tiny tube—meaning whopping, star-crusty mini-series. Start with the touch-football-filled, Cuban-crisis-crammed seven hours of NBC's *Kennedy:* with Martin Sheen (toothy, crinkly, wind-blown) as Jack; Blair Brown (cute as a Bouvier button) as Jackie. . . . Clocking in at six hours: CBS's *Chiefs* (police chiefs), a multi-generational murder mystery with old pro Charlton Heston and Tenderly Merciful Tess Harper. . . . For five hours, you get *Mystic Warrior* (ABC), with an all-Indian cast, concerning the way things were around here before the White Men mucked it up. . . . *Princess Daisy* leaps off Judith Krantz's pages and into your home as a four-hour glitz-fest on NBC; Stacy Keach got himself messed up in this one, as did Merete Van Kamp, a Dane who has the lead; Ringo Starr and Barbara Bach will stretch their talents to play a "trendy couple." ▽

FASHION INFORMATION

Page 150: Earrings, $200. Altman's, NYC; Jere Scott at Stanley Korshak, Chicago; Frost Bros; Grace Jones, Salado TX. One-of-a-Kind necklace from the Arthur Koby Collection $1550. Saks Fifth Avenue, NYC; Martha, Palm Beach and Bal Harbour; Amen Wardy, Newport Beach CA. **250:** Earrings, Kathy Robinson for Jaka-Ropa. Henri Bendel; Pegasus, Philadelphia. **361:** *Left, photos top to bottom:* Ralph Lauren outfit. . . . Shirt, Pinky & Dianne. Raincoat, Matsuda. . . . Top, Zoran. *Center below left:* Robe, Andrew Fezza. Ray-Ban sunglasses by Bausch & Lomb *Right:* Robe, Cypress. Ray-Ban Sunglasses by Bausch & Lomb. *Photo below right:* Jogging suit, Giorgio Armani. Sneakers, Keds Corp. **470:** Cotton/acrylic shirt, $13. Available at all Gap stores. **595:** Hat at Henri Bendel. **596–597:** Jacket fabric by Anglo Fabrics Wool jersey dress fabric by Jasco Fabrics. Both at Saks Fifth Avenue, Dept. 44; Nordstrom, Dept. 06. **598:** Coat lined in silk/wool/satin. Geoffrey Beene wool/silk/nylon dress, fabric by Taroni. Dress and coat $2540. Turnout, see stores listed on page 598. Glasses, Shady Character. Capezio in the Village, NYC. Earrings, Pauletta Brooks. Patricia Field, NYC. **599:** Wool/acrylic jersey chemise. Fabric by Jackytex. John Baldwin, Dept. 78. Anne Klein for Camp Hosiery. Lord & Taylor. Shoes, Chloé for Pancaldi. Eleganza, Millburn NJ. **600–601:** *Left:* Outfit at John Wanamaker, Dept. 4716; Montaldo's, Dept. 09; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Vintage classic sunglasses by Shady Character. Capezio in the Village, NYC. Earrings, Mark Davis for Byzantium. Barney's. Gloves, La Bagagerie, NYC. Hanes Hosiery. Lord & Taylor. *Right:* Rayon/metallic/silk dress at Frost Bros. Dept. 530; I. Magnin, Dept. 30. Earrings, Isaac Manevitz for Ben-Amun. Round-the-Clock stockings. Lord & Taylor. Shoes, Joan & David Couture. Ann Taylor; Marshall Field's. **602–603:** Large photo: Earrings, Stephen Dweck. Bergdorf Goodman; L. H. Rogers, Salem MA; Ultimo, Chicago. Christian Dior Legwear. Shoes, Joan & David Couture. Ann Taylor. Inset: Dress at Lord & Taylor, Dept. 52; Swansons on the Plaza, Dept. 06. Earrings, Claude Renaud. Bracelet, James I. Murphy. Saks Fifth Avenue, NYC; I. Magnin. Stockings, Leg Looks by Burlington. Bloomingdale's. Manicures by Elisabeth Drabinski of Christiana and Carmen, NYC. **604–605:** Viscose/polyester/silk dress. Fabric, Lafitte. Saks Fifth Avenue, Dept. 544; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Also at Amen Wardy, Newport Beach CA. Earrings, Patti Horn. Henri Bendel. Bag, Kai-Yin Lo. Bergdorf Goodman. Stockings, Fogal Legwear of Switzerland. Earrings clipped on shoes, Wendy Gell Jewelry. Shoes, Joan & David Couture. **606:** Viscose top. Dress at I. Magnin, Dept. 271. Earrings, Saint Laurent Rive Gauche. Shoes, Charles Jourdan, Trump Tower, NYC. **607:** Sequins on silk chiffon dress. Saks Fifth Avenue, Dept. 520; Rich's, Dept. 330; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Also to order at

Swansons on the Plaza; Amen Wardy, Newport Beach CA. Earrings, Alexis Kirk. Saks Fifth Avenue; Isabell Gerhart, Houston. Bag, Vittorio Ricci, NYC; Sandilar, Southfield and Troy MI. Stockings, Geoffrey Beene for Bonnie Doon. Montaldo's. Shoes, Charles Jourdan, Trump Tower, NYC. **608:** Halston Originals silk top and silk skirt. Saks Fifth Avenue, Dept. 44; Montaldo's, Dept. 29. Also at Nan Duskin; D. H. Holmes, New Orleans LA; Frost Bros. To order at Stanley Korshak, Chicago; I. Magnin. Earrings, Alexis Kirk. Saks Fifth Avenue, NYC. Leg Looks by Burlington. Bloomingdale's. Shoes, Gino Aldrovandi, NYC. . . . Mary McFadden polyester dress. Bloomingdale's, Dept. 334; I. Magnin, Dept. 30. Coat, Geoffrey Beene for H.B.A. Fur.Earrings, Isaac Manevitz for Ben-Amun. Henri Bendel. Shoes, Stuart Weitzman for Mr. Seymour/Martinique; Joseph, Chicago. **609:** Nylon top. Turnout at Saks Fifth Avenue, Dept. 531; Sakowitz, Dept. 48; I. Magnin, Dept. 30. Wendy Gell Jewelry. Victoria Falls, NYC. Fogal Legwear of Switzerland, NYC. Shoes, Joan & David Couture. **610:** Dress at Altman's, Dept. 70. Earrings, Isabel Canovas. Bloomingdale's. Bracelet, Bill Schiffer for The Store Upstairs, NYC. Bag, Lisandro Sarasola. Stockings, Geoffrey Beene for Bonnie Doon. Shoes, Stuart Weitzman for Mr. Seymour/Martinique. Saks Fifth Avenue. **611:** Rayon/acetate dress. Montaldo's, Dept. 09; Neiman-Marcus, Dept. 50. Anne Klein for Michael Forrest black dyed fox coat, about $9,500. Saks-Jandel; Peter Monett for The Union, Columbus OH; Marshall Field's; Bill Marré, St. Louis MO. Earrings, Cimabus. Bag, Carlos Falchi. Cuff, Fabrice for Montana. Hanes Hosiery. Altman's. Shoes, Joan & David Couture. Ann Taylor. **612–613:** *Large photo:* silk/rayon dress. Bloomingdale's; I. Magnin, Dept. 341. Hat, Importina for Commodore. Lord & Taylor; Carson Pirie Scott, Chicago. Gloves, Sachiko for Lacrasia. Earrings, Wendy Gell. Victoria Falls, NYC; I. Magnin. Hue stockings. Macy's Jewelry. Pancaldi shoes. Bloomingdale's; Shoes Plus, Paramus NJ. Boa, Yves Saint Laurent for Alixandre. *Inset:* Outfit at Saks Fifth Avenue, Dept. 315; Marshall Field's, Dept. 175; Hudson's, Dept. 394. Hat, Madcaps. Ann Tayor, NYC; Joseph Magnin. Earrings, Marieluisa Stern for Stigi. Calvin Klein muff at Bergdorf Goodman. Christian Dior Legwear. Shoes, Walter Steiger Madison Avenue, NYC and Brighton Way, Beverly Hills. **614–615:** Ralph Lauren wool sweater. Blouse, $358. Pants, $278. Lord & Taylor, Dept. 163. Jacket at Neiman-Marcus, Dept. 36. Earrings, Robert Lee Morris at Artwear, NYC; Body Sculpture, Boston. Bracelets, wrist to cuff: Robert Lee Morris at Artwear, NYC; Barbara Bowman. Botticelli, NYC; Robert Lee Morris at Artwear, NYC. Glove, Mario Valentino by Aldo and Ivo Portolano. Late September at Mario Valentino, NYC. **616:** Outfit at Woodward & Lothrop, Dept. 51; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Nancy Heller cashmere sweater, $270. Henri Bendel. Earrings and bracelet, Isabel Canovas. Martha. Bag, Jean-Charles Brosseau. Henri Bendel. Belt, Calvin Klein. Gloves, Sachiko for LaCrasia. Saks Fifth Avenue. **617:** Calvin Klein. Bonwit Teller, pants Dept. 118 (coat, Dept. 39); Kaufmann's, Dept. 859; Jacobson's, Dept. 21; I. Magnin, Dept. 201. Pants only at Rich's, Dept. 338; Sakowitz, Dept. 71; Bullocks Wilshire, Southern California, Dept. 335. Echo Scarfs. Bergdorf Goodman. Watch, Hublot. Tourneau, NYC. Gloves, Bottega Veneta, NYC. Shoes, Bally of Switzerland. **618:** Suit at Saks Fifth Avenue, Dept. 511; Higbee's, Dept. 344; Neiman-Marcus, Dept 50; Sakowitz, Dept. 48; Frost Bros., Dept. 530. Also at O'Neils, Akron OH. Fur, $22,000. October at The Revillon Boutique at Saks Fifth Avenue; Dittrich Furs, Detroit; N.H. Rosenthal Furs, Chicago; Alaskan Fur Company, Kansas City MO; Sakowitz; Bullock's. Sunglasses by Private Eyes. Necklaces, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; Ultimo, Chicago. Belt, Barry Kieselstein-Cord. **619:** Ralph Lauren at Bloomingdale's, Dept. 354; Garfinckel's, Dept. 81. **620:** Outfit at Lord & Taylor, Dept. 211; Kaufmann's, Dept. 819; Montaldo's, Dept. 01. Necklaces, Kirk's Folly. Bloomingdale's. Gloves, Sachiko for LaCrasia. Yves Saint Laurent Shoes. **621:** Outfit at Lord & Taylor, Dept. 218; Rich's, Dept. 330; Neiman-Marcus, Dept. 50; Sakowitz, Dept. 48; Frost Bros., Dept. 530; Liberty House, Dept. 361. Bracelets, wrist to cuff: Maripolitan, Macy's. Jody Powell Designs. Bergdorf Goodman; Bullocks Wilshire. Necklace, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; Ultimo, Chicago. Shawl, Bill Blass. Belt, Calvin Klein. **622:** Hat, Patricia Underwood for Perry Ellis. Bergdorf Goodman. Gloves, Aldo and Ivo Portolano. Bergdorf Goodman. **623:** Outfit at Saks Fifth Avenue, Dept. 335; Rich's, Dept, 338; Parisian, Birmingham AL, Dept. 94; Hudson's, Dept. 394; I. Magnin, Dept. 55. Also at Montaldo's, Dept. 90; Marshall Field's, Dept. 175; Swansons on the Plaza, Dept. 08; Mary V's,, Tyler TX. Bracelet, Barry Kieselstein-Cord. Necklace, Henri Bendel. Stockings, Perry Ellis for Trimfit. Shoes, Perry Ellis. Delman at Bergdorf Goodman. **624:** Scarf, The Honey Collection. Gloves, Aldo and Ivo Portolano. Bergdorf Goodman. **625:** Perry Ellis. Bloomingdale's, Dept. 317; B. Forman, Dept. 352; Neiman-Marcus, *(Continued on page 726)*

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FASHION INFORMATION

(Continued from page 725)

Dept. 36; Nordstrom, Dept. 34. Also at Nan Duskin; Gidding-Jenny; Jacobson's, Dept. 21; Bullock's, Dept. 333. Hat, Patricia Underwood. Bergdorf Goodman. Earrings, Barry Kieselstein-Cord. **626:** Socks, Norma Kamali for Camp Hosiery. Shoes, Norma Kamali. Macy's, Herald Square. **627:** Outfit at Bonwit Teller, Dept. 154; B. Forman, Dept. 389; Hudson's, Dept. 394; Neiman-Marcus, sweater, Dept. 36 and pants, Dept. 78. Also at John Freeman, Tyler TX. Sweater only at Marshall Field's, Dept. 451; Pepi Sport, Vail CO. Belt, Polo/Ralph Lauren Leathergoods. Bloomingdale's; Polo/Ralph Lauren, Atlanta. Boots, Ralph Lauren Footwear. Bloomingdale's. **628–629:** Dress at Saks Fifth Avenue, Dept. 320; Kaufmann's, Dept. 815; Hudson's, Dept. 394; Sakowitz, Dept. 71. Also at Nan Duskin; Marshall Field's, Dept. 175; Nordstrom, Glendale and Costa Mesa CA, Dept. 66. Bracelet, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Earrings, Napier. Bloomingdale's; Marshall Field's. Hanes Hosiery. **630–631:** Hat, Tryons by Peter Bradly. Henri Bendel; Capt. Tryon, Sag Harbor NY. Boots, Guido Pasquali. **632:** Pin, Isaac Manevitz for Ben-Amun. Henri Bendel. Aris gloves. Christian Dior Legwear. **633:** Sweater and pants, Bill Blass. Glasses, Peepers International. Chain to order at 10/10 Optics, NYC. Gloves, Aldo and Ivo Portolano. **634–635:** Inset: Ralph Lauren blouse, $318. Pants, $218. Turnout at She at La Place, Beachwood OH; Polo/Ralph Lauren, Denver; Polo/Ralph Lauren, Phoenix; Garys & Co., Marina del Rey and Newport Beach CA. Jacket and pants at Saks Fifth Avenue, Dept. 310. Glasses, Shady Character. Capezio in the Village, NYC. Earrings, Robert Lee Morris at Artwear, NYC. Bracelet, Mark Davis for Byzantium. Barney's. Watch, Rado Suisse. Saks Fifth Avenue, NYC. Belt by Calvin Klein. Large photo: Chameleon sunglasses by Corning. Altman's; Nordstrom, Place Two. **636–637:** Rayon/acetate pants. Turnout at Lord & Taylor, Dept. 218; Kaufmann's, Dept. 897; Neiman-Marcus, Dept. 50. Also at Amen Wardy, Newport Beach CA. Earrings, Diva Fantasy Designs. Macy's, Florida; Tootsies, Houston; Charles Gallay, Beverly Hills. **638:** Silk matte jersey skirt. Neiman-Marcus, Dept. 50. Turnout also to order at Montaldo's; I. Magnin, Dept. 30. Black dyed fox coat, $10,500. Bloomingdale's; Colbert's, Amarillo TX; I. Magnin, San Francisco. Earrings, Jerry Kott. Bergdorf Goodman; I. Magnin. Bracelets at Henri Bendel. **639:** Turnout at Bloomingdale's, Dept. 306; Woodward & Lothrop, Dept. 51; Neiman-Marcus, Dept. 50. Shawl, Bill Blass. To order at Bloomingdale's. Earrings, Dennis Higgins at Artwear, NYC. **660:** Earrings, Victor Carranza. **661:** Earrings, Naomi Greenspan for Tema Szapiro. Gindi, NYC; La Difference, Miami. Bracelets, Miss Ellen Ruth Levy. Stockings, Evan-Picone Leg Fashions. Bloomingdale's; Emporium—Capwell, San Francisco. Shoes, Pancaldi. Brown's Shoe Shops, Canada. **662:** Cotton/acetate blouse. Earrings, Isaac Manevitz for Ben-Amun. Altman's; Saks-Jandel. Belt used as necklace, Scooter Paris. Henri Bendel. Bangles, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; Sakowitz. Stockings, Dim. **663:** Turnout also at Woodward & Lothrop, Dept. 129. Lou Lattimore, Dallas; Bacci's, British Columbia. Skirt at Filene's, Boston, Dept. 351. Gloves, Naomi Misle. Skin Clothes, NYC. Evan-Picone Leg Fashions. Macy's. **666:** Manicure, Elisabeth Drabinski of Christiana and Carmen, NYC. **672:** Coat at Lord & Taylor, Dept. 211. Jay Lord Hatters. Charivari, NYC; Giorgio, Beverly Hills. Echo Scarfs. Charivari, NYC; Filene's. Shoes, Vittorio Ricci. Saks Fifth Avenue NYC. **673:** Coat at Dayton's, Dept. 361. Pants, Ralph Lauren. Hat, Madcaps for Saint Laurent Rive Gauche. Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche, Beverly Hills. Scarf, Burberrys. All Burberrys stores. Gloves, Loewe, Trump Tower, NYC. **674:** Coat at B. Forman, Dept. 334: Bullock's, Dept. 333; I. Magnin, Dept. 55. Also at Nordstrom, Seattle, Dept. 34. Pants, Perry Ellis. Ray-Ban Sunglasses by Bausch & Lomb. My Optics, NYC. Earrings, Barry Kieselstein-Cord. Attache, Loewe, Trump Tower, NYC. Gloves, Sachiko for LaCrasia. Shoes, Perry Ellis. Bloomingdale's. **675:** Shirt, $220; pants, $196. Outfit at Macy's, Dept 170; Hudson's, Dept. 394; Frost Bros., Dept. 500; Bullock's, Dept. 332; Nordstrom, Dept. 66. Also at Nan Duskin; Marshall Field's, Dept. 175; Harold's, Minneapolis MN. Blouse only at ZCMI, Salt Lake City UT. Earrings, Barry Kieselstein-Cord. Henri Bendel. Calvin Klein Scarves. Saks Fifth Avenue, Montaldo's. Belt, Barry Kieselstein-Cord. Gloves, Naomi Misle. Johnny Ward, NYC. Shoes, Vittorio Ricci. Saks Fifth Avenue NYC. **676:** Oscar de la Renta rayon/wool dress. Altman's, Dept. 59; Parisian, Birmingham AL; Kaufmann's, Dept. 897; Higbee's, Dept. 344; Balliet's; MM Cohn, Little Rock AR; Bullocks Wilshire, Dept. 335; Liberty House, San Francisco and Honolulu, Dept. 361. Glasses, Johnathan Sceats for Robert Marc Opticians, NYC. Earrings, Don Myers. Bloomingdale's. Perry Ellis Scarves for Vera. Saks Fifth Avenue. Belt, Miss Ellen Ruth Levy. Wilkes Bashford, San Francisco. Bracelet, Dennis Higgins at Artwear, NYC; Body Sculpture, Boston. Stockings, Fogal Legwear of Switzerland. Adolfo. October at John Baldwin, Dept. 75; Balliet's; Neiman-Marcus, Dept. 91. To order at Saks Fifth Avenue, Dept. 528. Bracelet, Isaac Manevitz for Ben-Amun. **677:** Basile. Mid-September at Bloomingdale's, Dept. 307; The Twenty-Four Collection, Miami; Sables, Lexington KY; Stanley Korshak, Chicago; Claire Pearone, Troy MI; Lou Lattimore, Dallas; Regines, Los Angeles; Wilkes Bashford, San Francisco; Pino's, Seattle; Chez Catherine, Canada. Belt comes with dress. **678:** Adele Simpson turnout at Lord & Taylor, Dept. 52; Kaufmann's, Dept. 897: Saks-Jandel; Balliet's; Neiman-Marcus, Dept. 50. Earrings, Jerry Kott. Bergdorf Goodman. Bracelet, Patrick Retif. Maya Belts. Saks Fifth Avenue. **679:** Neil Leonard silk charmeuse T-shirt. Turnout at Bergdorf Goodman; Hirshleifer's, Manhasset NY; Fosters, Minneapolis MN; HR Lowe, Fort Worth TX; Regine, Los Angeles. Shoes, Maud Frizon. Evan-Picone turnout at Sakowitz, Dept. 71. Jacket and pants at Sibley's, Rochester NY. Jacket at Nordstrom, Glendale CA, Dept. 14. Christian Dior Weatherwear at Bloomingdale's, Dept. 322; Filene's, Dept. 321; Rich's; Hudson's, Dept. 354; The Denver, Denver CO; Goldwaters, Scottsdale AZ and Albuquerque NM; Nordstrom, Seattle, Dept. 07. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Belt by Ruza. Bonwit Teller. Gloves, Aldo and Ivo Portolano. Bonwit Teller. **680:** *Large photo:* Dress at Bonwit Teller, NYC, Dept. 44; Saks-Jandel; Rich's; Maas Brothers, Tampa FL; Higbee's, Dept. 344 L. S. Ayres, Dept. 353; Dayton's; Sakowitz Dept. 51; Frederick & Nelson. Earrings, Cec LePage for Lucita Plexus von M. at Judith Feldman. J. Antonio, NYC. Bracelets, Marieluisa Stern for Stigi. Terry at Jimmy's, Brooklyn NY. Belt, Calvin Klein. Leg Looks by Burlington. Shoes, Walter Steiger Madison Avenue, NYC and Brighton Way, Beverly Hills. *Inset:* Dress at Bergdorf Goodman; Neiman-Marcus, Dept. 39. Leg Looks by Burlington. Shoes, Maud Frizon, NYC and Bal Harbour. **681:** Jacket at Lord & Taylor, Dept. 85; Saks-Jandel; Balliet's; Nordstrom, Costa Mesa CA, To order at I. Magnin. Liberty House, Honoulu. Pants at Bloomingdale's, Dept. 395; Rich's, Dept. 341; The Gazebo, Dallas; Neusteter's, Denver; The Broadway, Los Angeles. Emporium-Capwell, San Francisco. Socks, Electric Sok! Shoes Vittorio Ricci, NYC. **682:** Large photo: Frances Henaghan dress at Lord & Taylor, Dept. 3; Higbee's, Dept. 345. Sash, Calvin Klein. Belt, Basile. Armwarmers, Sachiko for LaCrasia. Stockings, Evan-Picone Leg Fashions. *Inset:* Calvin Klein Mid-September at Altman's, Dept. 147; Kaufmann's Dept. 859; Rich's, Dept. 338; Parisian, Birmingham AL; Balliet's; Bullock's, Dept. 332; Eaton's, Canada. Earrings, Isaac Manevitz for Ben-Amun. **683:** Betty Hanson at Bloomingdale's, Dept. 322; Lewin's, Wichita KS. I. Magnin, Dept. 211. Gloves, Aldo and Ivo Portolano. Castleberry Knits at Altman's, Dept. 160; Rich's, Dept. 331; Higbee's, Dept. 344; Marshall Field's, Dept. 091; Sakowitz, Dept 51; I. Magnin, Nordstrom. Vintage glasses by Shady Character. Laughing Stock, NYC. Earrings, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Bracelet, Isabel Canovas. Bloomingdale's. **684:** *Left:* Lambswool/angora dress. Saks Fifth Avenue, Dept. 305; Montaldo's, Dept. 50; Parisian, Birmingham AL; Higbee's, Dept. 343; Hudson's, Dept. 353; Marshall Field's, Dept. 436; Bullock's; I. Magnin, Dept. 218; Nordstrom, Seattle, Dept. 64. Bracelet, Pellini Bijoux. Henri Bendel. Dim stockings. Macy's; The Broadway, Los Angeles. Shoes, Charles Jourdan, Trump Tower, NYC. *Right:* Wool/angora sweater. Acetate/viscose skirt. Turnout at Bloomingdale's; Saks-Jandel; Marshall Field's, Dept. 175; Sakowitz, Dept. 77; Eaton's, Canada. Earrings, Kenneth Jay Lane, Saks Fifth Avenue. Belt, Sonia Rykiel. Stockings, Dim. Macy's; The Broadway, Los Angeles. Shoes, Maud Frizon, NYC and Bal Harbour; Joseph, Chicago. Boa, left, and half sweater, right, Sonia Rykiel. **686:** Outfit at Barney's, Dept. 77; Filene's, Dept. 351; I. Magnin, Dept. 201. Also at Linda Dresner, Troy MI; Ultimo, Chicago; Jackson Graves, Minneapolis MN; Holt Renfrew of Canada, Dept. 09. Antron/spandex bra, $24. Lord & Taylor; Pogue's, Cincinnati; I. Magnin. Belt, Sonia Rykiel. Gloves, Sachiko for LaCrasia. Saks Fifth Avenue; Dayton's. Boots, Vittorio Ricci. Delman at Bergdorf Goodman; Sandilar, Southfield and Troy MI; Tootsies, Houston. **687:** Lambswool/cashmere pants, $170. Macy's Herald Square, Dept. 50; Macy's San Francisco, Dept. 170. Bracelet, Linda Charlop. Sunglasses, Peepers International. Gloves, Sachiko for LaCrasia. Lord & Taylor. Boots, Slugger by Freelance. Evviva, NYC; The Bootlegger, Washington DC. Foreground: Bathrobe, Hermès. Bag, La Bagagerie, NYC. **688:** Outfit at Neiman-Marcus, Dept. 36. Blanket, Zoran. Barney's. Cypress cotton terry cloth bathrobe. Henri Bendel. Boots, Slugger by Freelance. Bloomingdale's. **689:** Rayon/silk outfit at Altman's, Dept. 70; I. Magnin, Dept. 30. Also at Charles Sumner, Boston. Lillie Rubin-South & West; Sakowitz, Dept. 48. One-of-a-kind necklace, Arthur Koby Collection. Saks Fifth Avenue; Amen Wardy, Newport Beach CA. Shoes, Maud Frizon, NYC. **690:** Pullover and pants, cashmere/lambswool. Outfit at Bonwit Teller, Dept. 42; Robinson's, Dept. 128. Also at Sables, Lexington KY. Sunglasses, Michele Lamy. 10/10 Optics, NYC. Stockings, Hue. Shoes, Andrea Pfister. Saks Fifth Avenue, NYC. Model in doorway: Hanes Hosiery. Altman's. **691:** Outfit at Bloomingdale's, Dept. 354. Also at Polo/Ralph Lauren, Chicago; Ruth Kishline Country Clothes, Evansville, IN; Polo/Ralph Lauren at Wilkes Bashford, San Francisco. Blanket at Macy's, San Francisco, Dept. 170. To order at Bergdorf Goodman. Hat, Steven O'Banion. Patricia Field, NYC; The Twenty-Four Collection, Miami. Earrings, Patti Horn. Henri Bendel. Boots, Vittorio Ricci. Model in foreground: Hanes Hosiery. Altman's. **692:** Top and pants, Zoran $410 each. Saks Fifth Avenue. Boots, Slugger by Freelance. Saks Fifth Avenue; The Knit Wit, Philadelphia. **693:** Ralph Lauren at Barney's, Dept. 75; Kaufmann's, Dept. 559; Rich's, Dept. 338; I. Magnin, Dept. 53. Also at Polo/Ralph Lauren, Pittsburgh PA; The Polo/Ralph Lauren Shop, Washington DC; Ralph Lauren for Women, Palm Beach. Boots, Slugger by Freelance. Saks Fifth Avenue; The Knit Wit, Philadelphia. Gloria Sachs at Lord & Taylor, Dept. 211; Kaufmann's, Dept. 819; Neiman-Marcus, Dept. 36. Also at Bullocks Wilshire, Los Angeles, Dept. 337. Boa, Judyth van Amringe. Therapy, NYC; Ultimo, Chicago. Bag, Maud Frizon, NYC. Stockings, Leg Looks by Burlington. Shoes, Maud Frizon, NYC and Bal Harbour. **694–695:** *Left:* Dress at Filene's, Dept. 352; Jackson Graves, Minneapolis MN, Dept. 185; I. Magnin, Dept. 36. Belt, Randi Zinz and Ginger Propper for Two Blondes. Henri Bendel; Octavia, Baltimore MD. Christian Dior Legwear. Bloomingdale's. Shoes, Walter Steiger, Madison Avenue, NYC. *Right:* Hermès cotton terry cloth wrap. Hermès Boutique at Bergdorf Goodman. **696–697:** *Left:* Dress, Zoran. Boa, Judyth van Amringe. *Right:* Dress, Geoffrey Beene. Sonia Rykiel sweater. All jewelry at Marina B., Geneva, Switzerland. **698:** Nat Kaplan polyester blouse. Turnout available at Saks Fifth Avenue, Dept. 508; Higbee's, Dept. 344; Sakowitz, Dept. 51. Earrings, Isaac Manevitz for Ben-Amun. Bag, British Khaki by Robert Lighton. Sils Mara, NYC. Yohji Yamamoto also at Eleganza, Millburn NJ; The Knit Wit, Philadelphia; Alan Bilzerian, Boston and Worcester MA; Apropos, Newport Beach CA. Omega watch. **699:** Bill Haire at Robinson's, Dept. 104. Shirt, Calvin Klein Underwear. Earrings, Patrick Retif. **700:** Alexander Julian at Saks Fifth Avenue, Dept. 368; Filene's, Dept. 329; Hudson's, Dept. 394; Neiman-Marcus, Dept. 31. Earrings, Yves Saint Laurent. Bracelet, Isaac Manevitz for Ben-Amun. Macy's, Herald Square. Kasper merino wool jacket. Turnout at Lord & Taylor, Dept. 106; Higbee's, Dept. 344. Earrings and bracelet, Mark Spirito. Bergdorf Goodman. Belt, Calvin Klein. **701:** Gordon of Philadelphia wool/polyester pants. Turnout at Altman's, Dept. 83; Famous-Barr, Dept. 36. Hat, Patricia Underwood. Henri Bendel. Earrings, Isaac Manevitz for Ben-Amun. Belt, Ruza. Pendleton wool pants, $80. Macy's, Dept. 241; May Co., Cleveland OH; Famous-Barr, Frontenac MO, Dept. 410; Nordstrom, San Mateo CA. Alfred Sung at Filene's, Dept. 321. Sweater, $170. Burberrys, NYC; Boston; Chicago; San Francisco. Pants, $175. Latham House, NYC; Havener's, Witchita KS. Glasses, Alain Mikli. The Ultimate Spectacle, NYC. Omega belt. Nordstrom, Seattle. **702:** Zoran. Barney's, Dept. 77; Filene's, Dept. 351; I. Magnin, Dept. 211. Also at Ultimo, Chicago; Jackson Graves, Minneapolis, MN. Cardigan and pants, Holt Renfrew of Canada, Dept. 09. Pierre Cardin outfit at Altman's, Dept. 30; B. Forman, Dept. 389. Also at Marshall Field's, Dept. 473; Alvin's, Pontiac MI. Shoes, Keds Corp. Tannersport lambswool/angora/nylon cardigan. Cardigan and pants at Margo Moore, Darien CT and Camden ME; The Homestead Salon, Hot Springs VA. Cardigan and blouse at Wilmington Country Store, Greenville DE. Sweater at Bullocks Wilshire. Ralph Lauren. Belt, Polo/Ralph Lauren Leathergoods. Bloomingdale's. Gloves, Aris. Saks Fifth Avenue. **703:** Jones New York wool/nylon pants. Outfit at Macy's, Dept. 185; Hudson's, Dept. 396; Marshall Field's, Dept. 148; Bullock's, Dept. 346; Nordstrom, Dept. 14. Also at Rich's, Dept. 316. Vest, blouse and pants at Filene's, Boston, Dept. 390. Cardigan and vest at Dayton's, Dept. 348. Earrings, Mark Spirito. Watch, Seiko. Fortunoff, NYC; Westbury NY; Wayne and Paramus NJ. Weisfield Jewelers, California. Hat, Madcaps. Henri Bendel; Gaspari Leather Design, Short Hills NJ and King of Prussia PA; Twenty-Four Collection, Miami. **706:** Orlon top, $35. Antron/Lycra unitard, $38. Outfit at Pavlova's Pointe, NYC. ALL PRICES ARE APPROXIMATE

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